2ª Edición

S. N. Llamozas & Cª – Editores.

Ejercicios Prácticos

Rosa M. de Basalo

EJERCICIOS PRÁCTICOS

PARA

PIANO

POR

ROSA M. DE BASALO

S. N. LLAMOZAS & Cª EDITORES
CARACAS (VENEZUELA)

Instituto Nacional de Bellas Artes.

Caracas: 12 de Octubre de 1911.

Informe.

Señor Director:

Hemos examinado detenidamente el opúsculo „Ejercicios prácticos para piano" de que es autora la distinguida profesora Srª Dª Rosa de Basalo, y con cuyo objeto se sirvió Usted confiárnoslo; y nos es grato manifestar á Udª que en nuestro concepto dicha obra llena á cabalidad su objeto, procurando el gradual desarrollo de la ejecución, tanto por lo que concierne á la soltura y agilidad de los dedos, como al acertado empleo de la muñeca y del antebrazo.

Basadas sus fórmulas en los grandes clásicos del instrumento, resulta de ello una garantía de corrección en el método adoptado; á lo que se agrega la observación propia, aplicada con certero criterio, en pasajes susceptibles de combinaciones mejor graduadas y más conducentes al fin propuesto.

Por tales razones estimamos de efectiva utilidad para el estudio del piano, la obra que se ha servido Udª someter á nuestro examen.

Somos de Udª atentos servidores.

Salvador Llamozas. Andrés Delgado Pardo. Ignacio Bustamante.

Es copia.

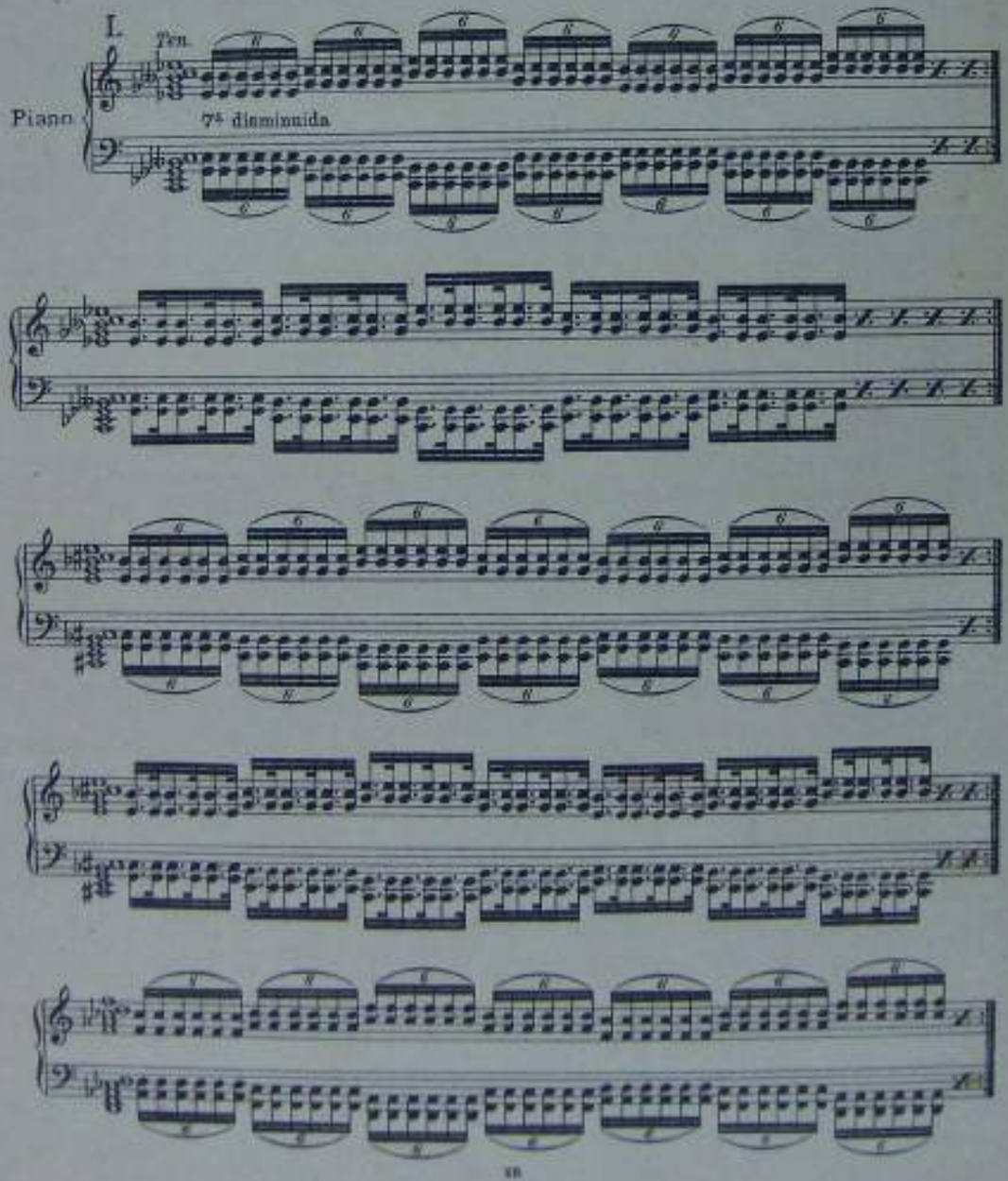
El Secretario del Instituto de Bellas Artes

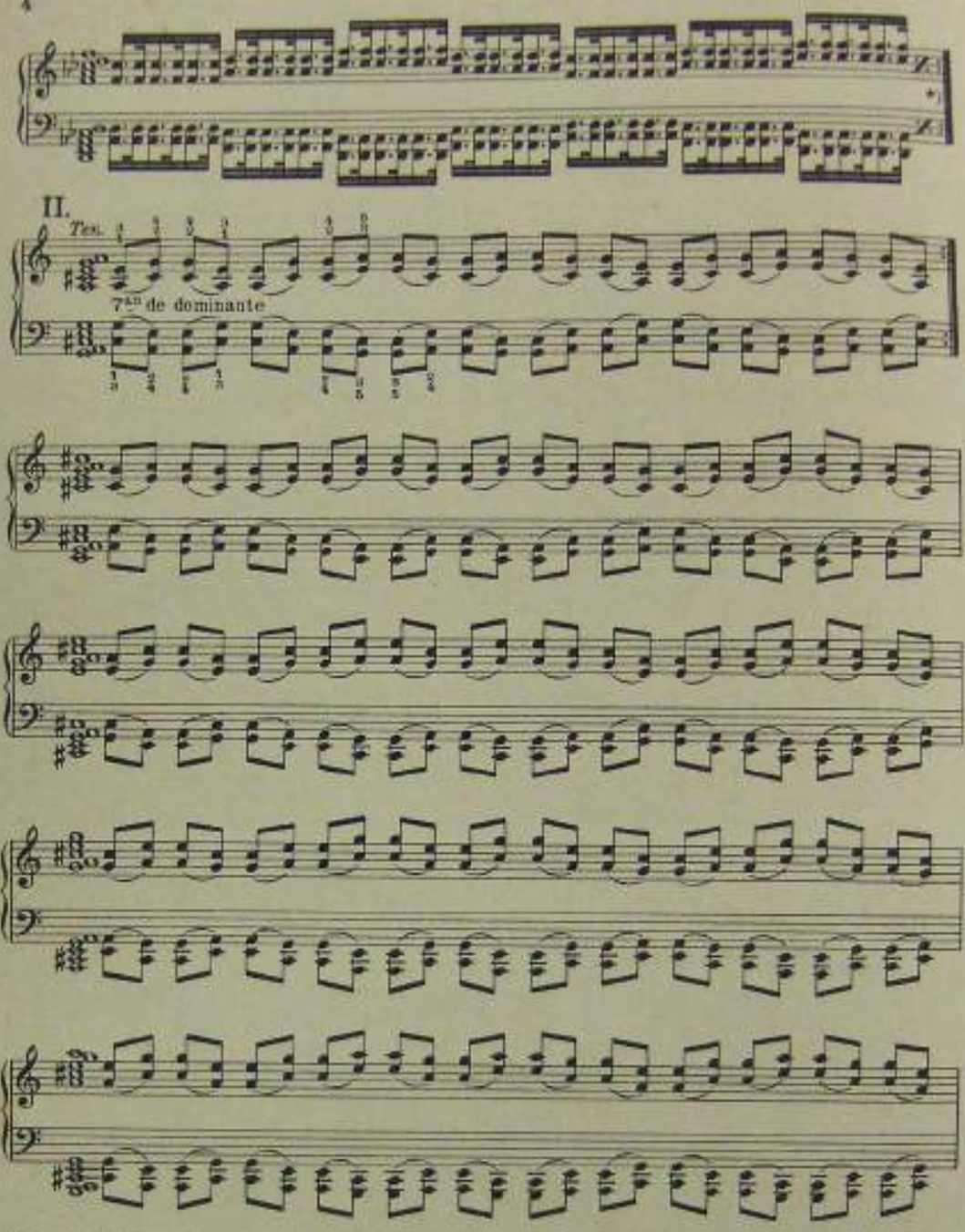
Julio C. Alvarado.

Hay un sello.

Ejercicios Prácticos.

Rosa M. de Basalo.





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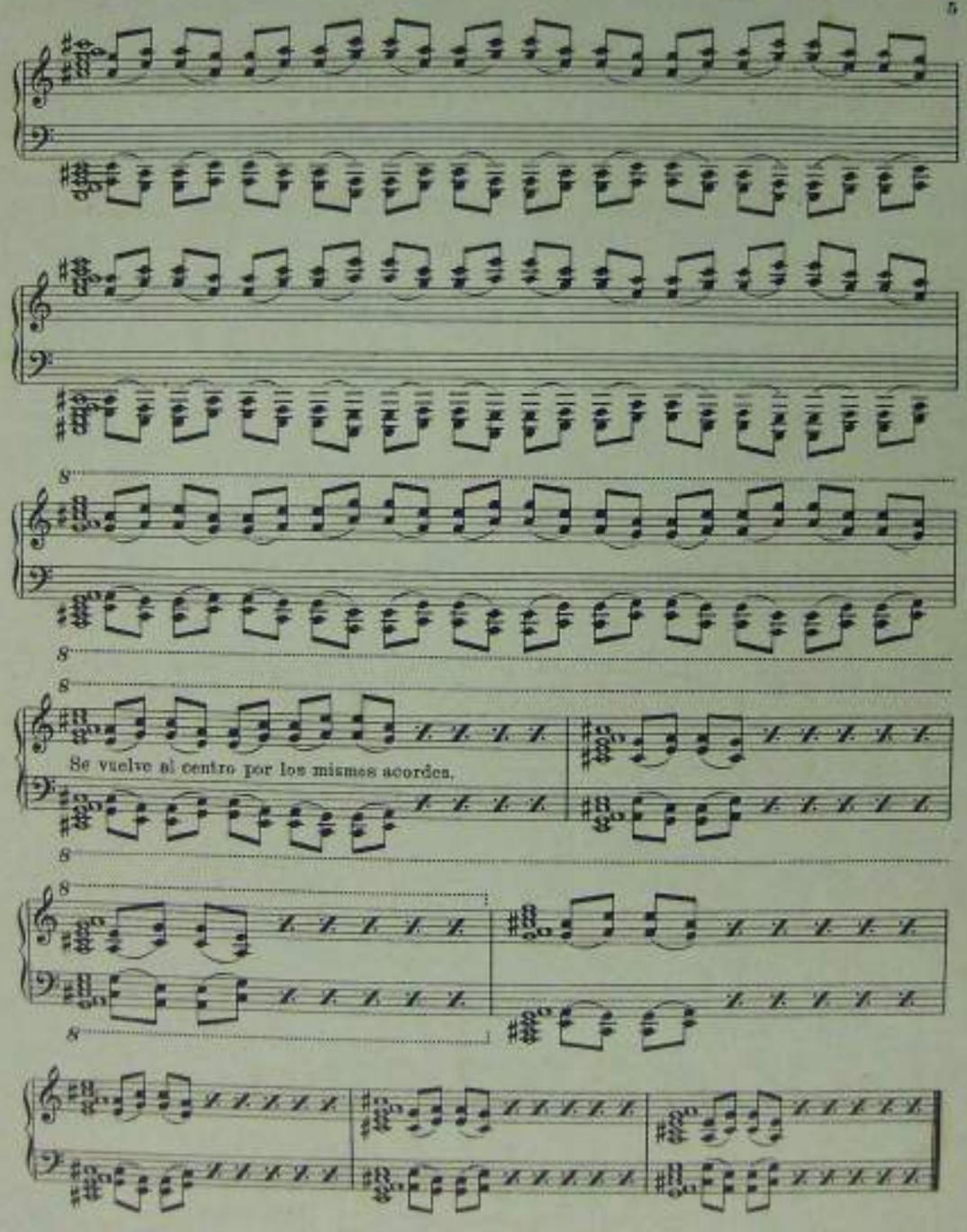
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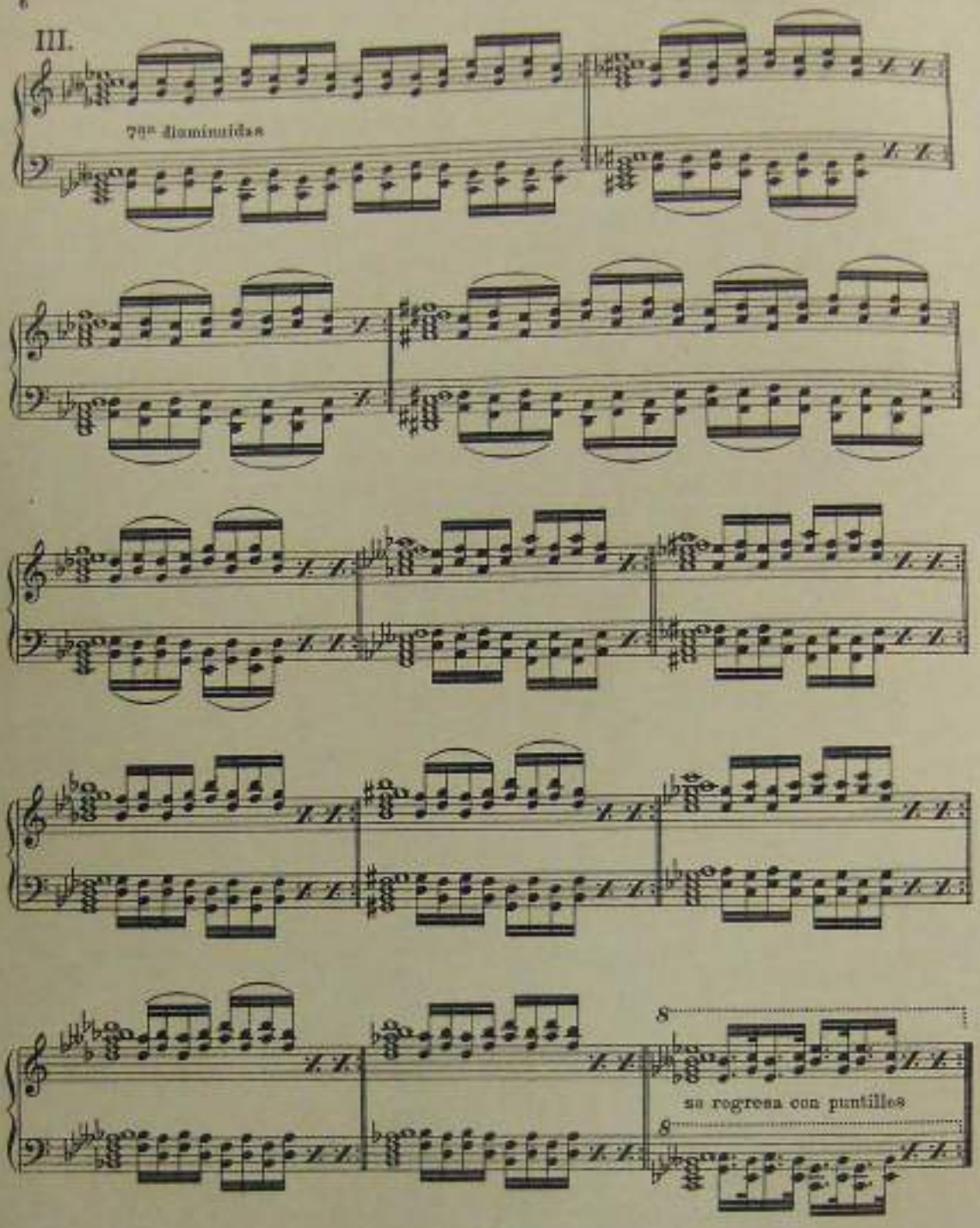
III.



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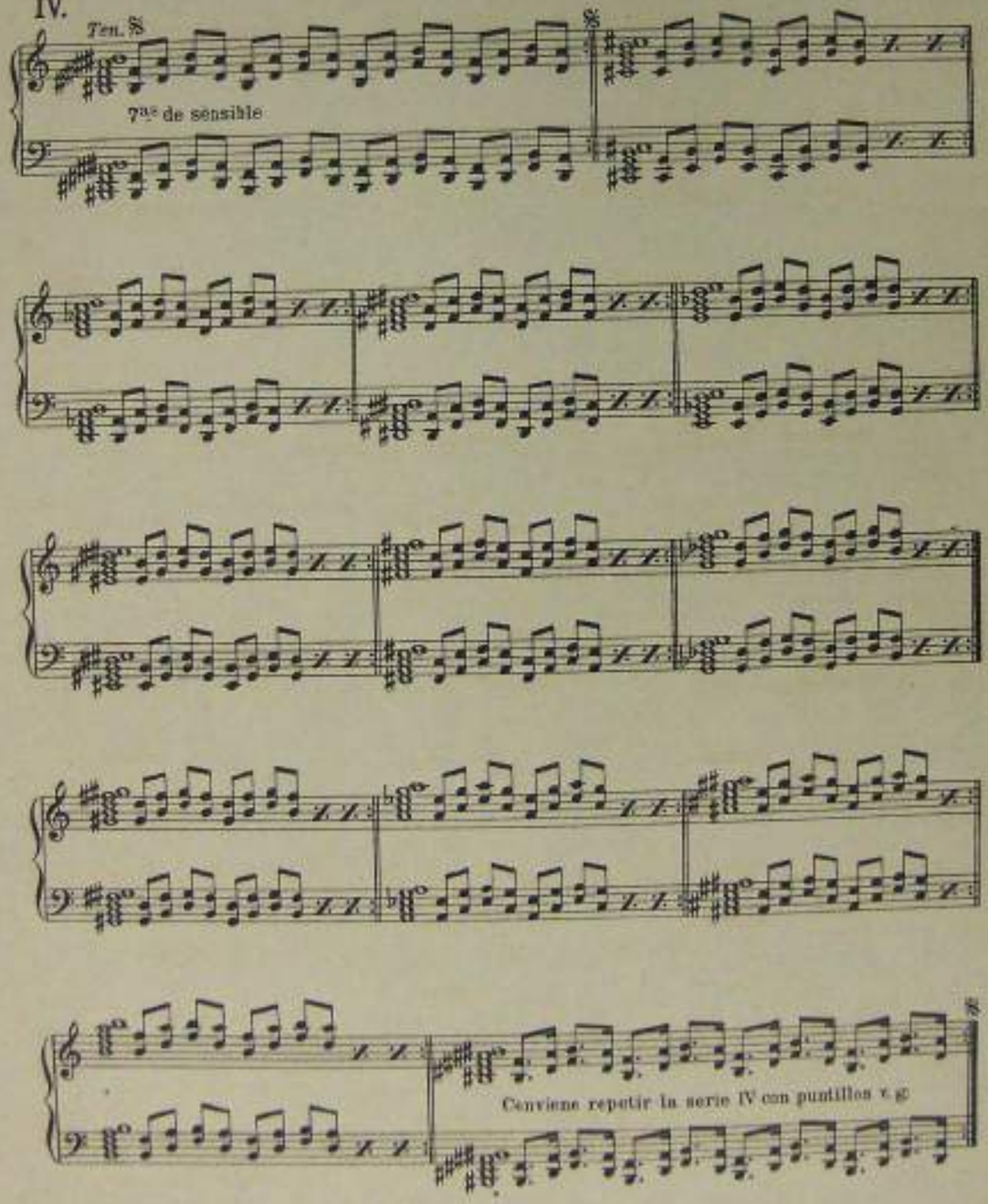
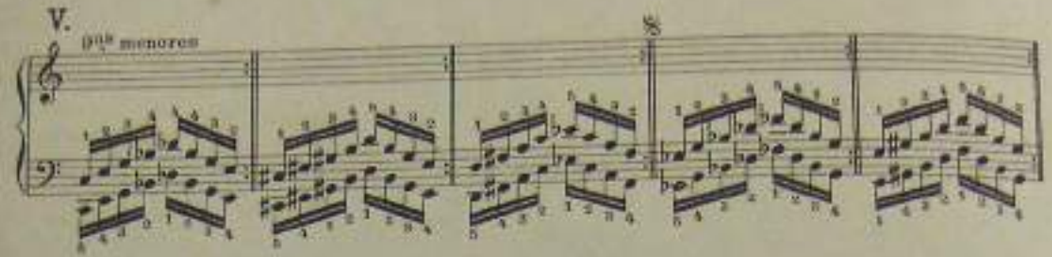
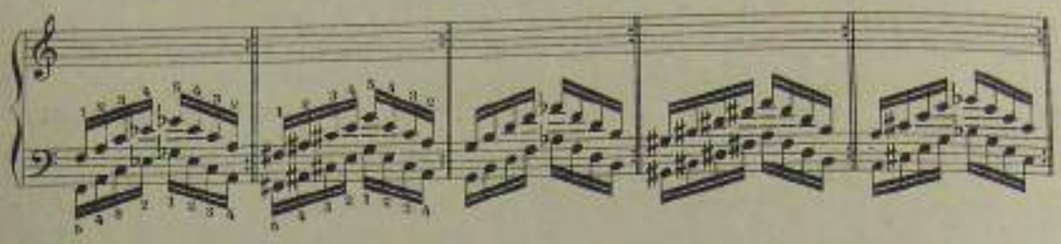
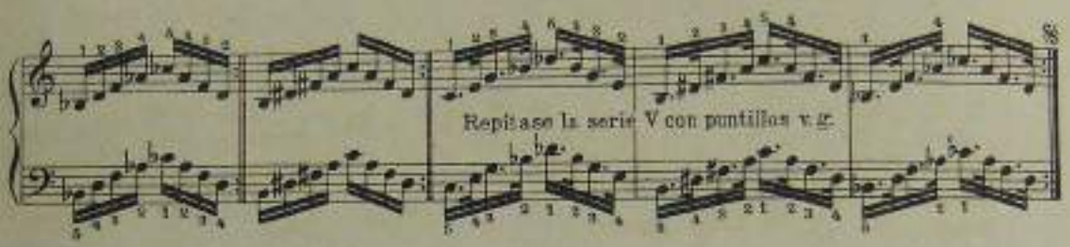

Ten. 8
7as de sensible
Conviene repetir la serie IV con puntillos v. g.

V.

9as menores

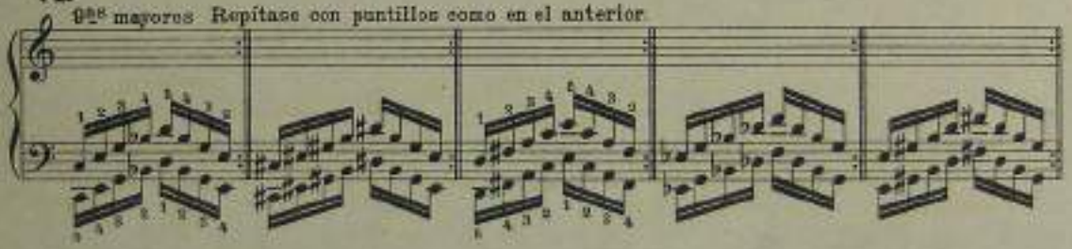


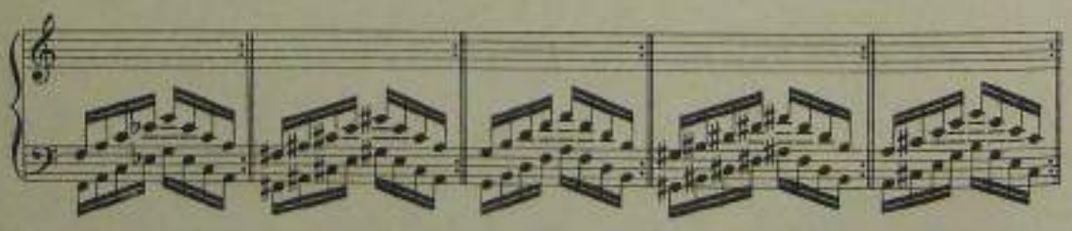




VI.

9as mayores Repítase con puntillos como en el anterior





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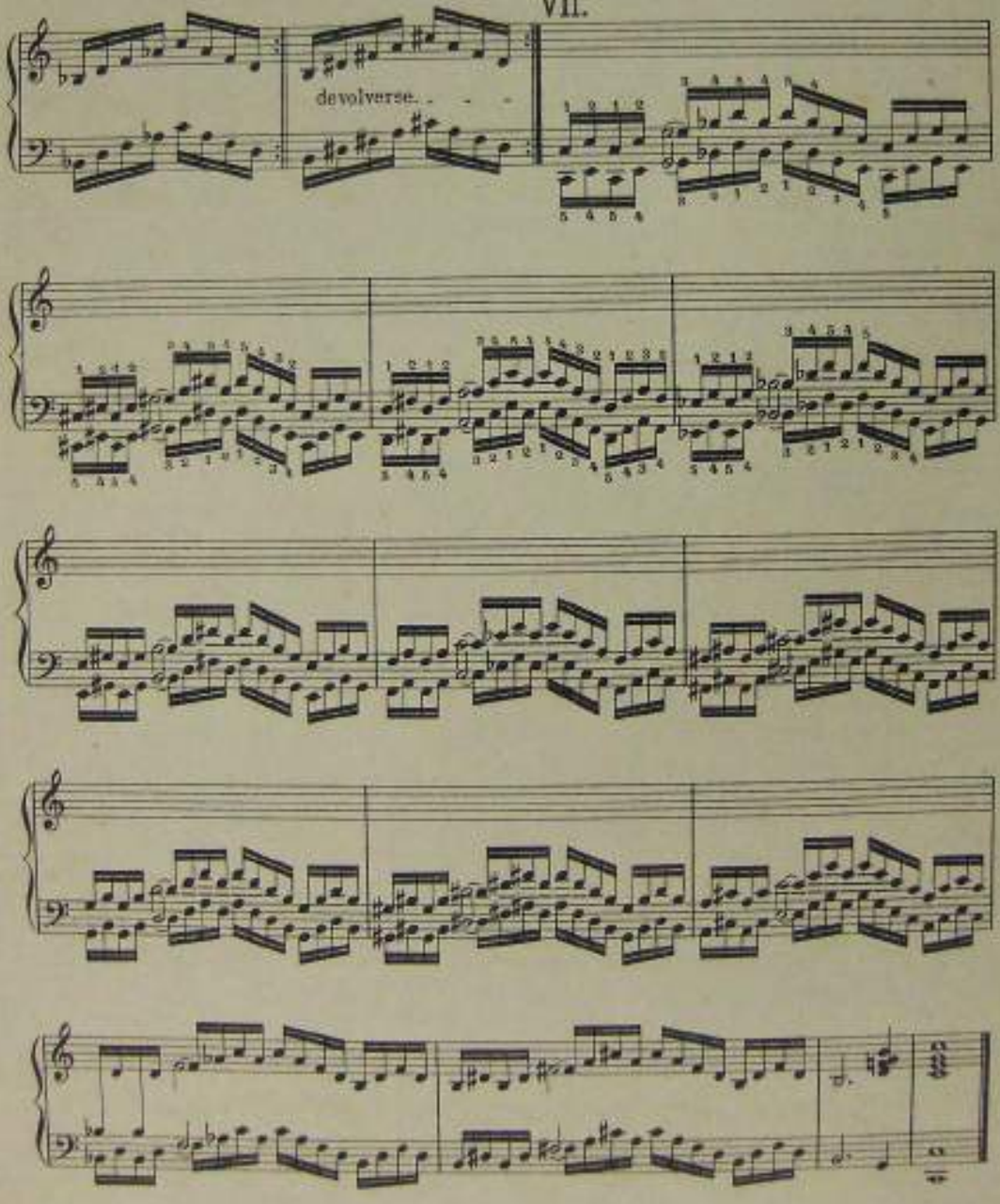

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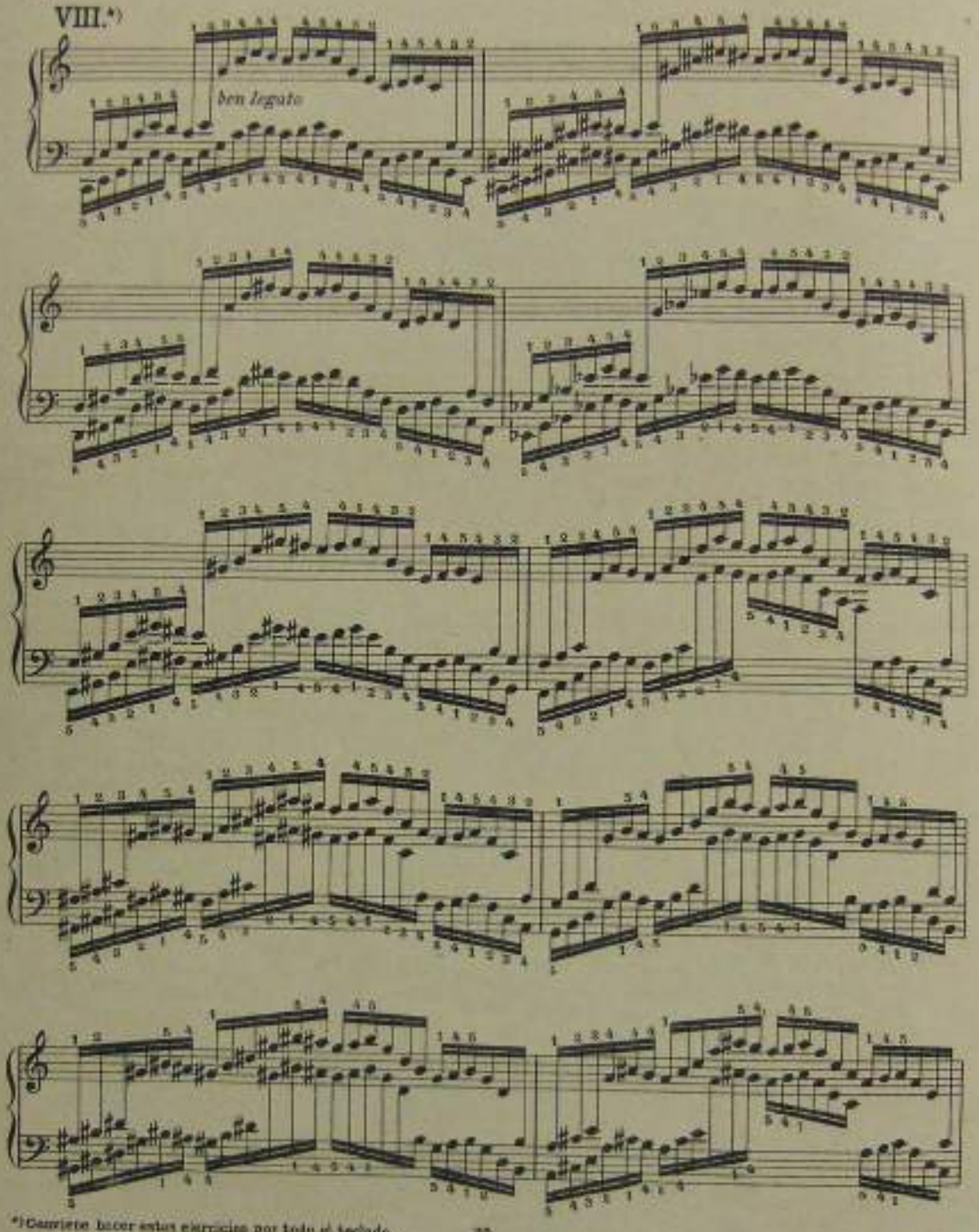

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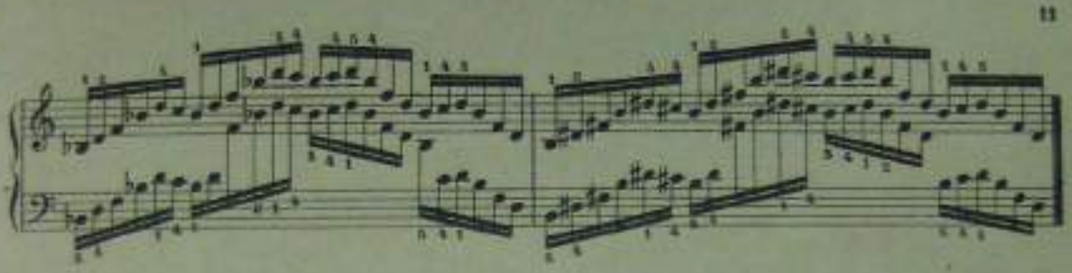

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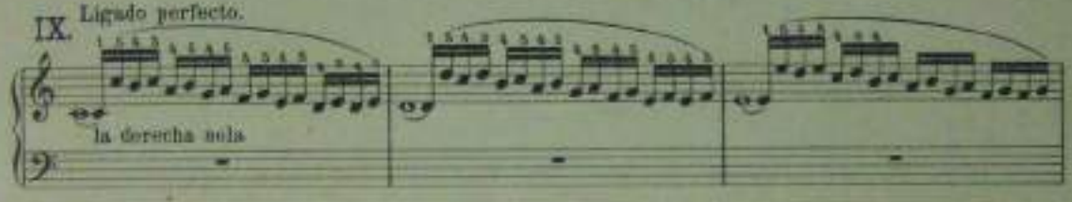

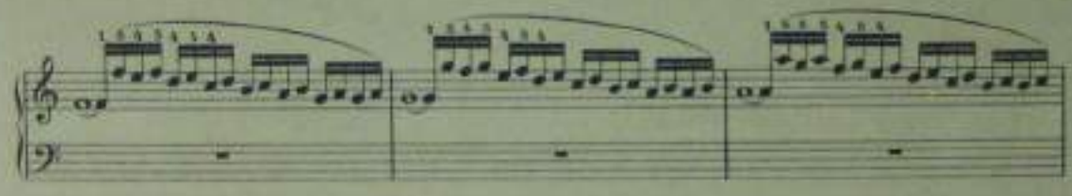

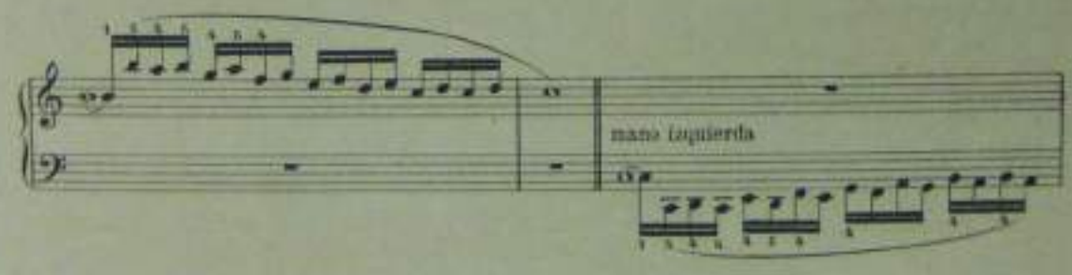

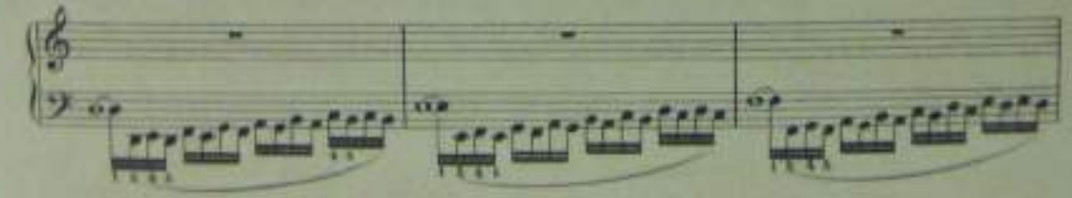

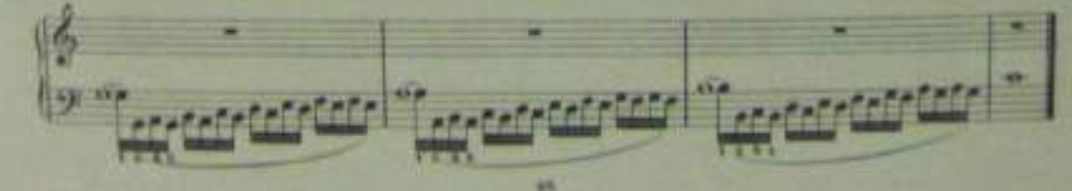

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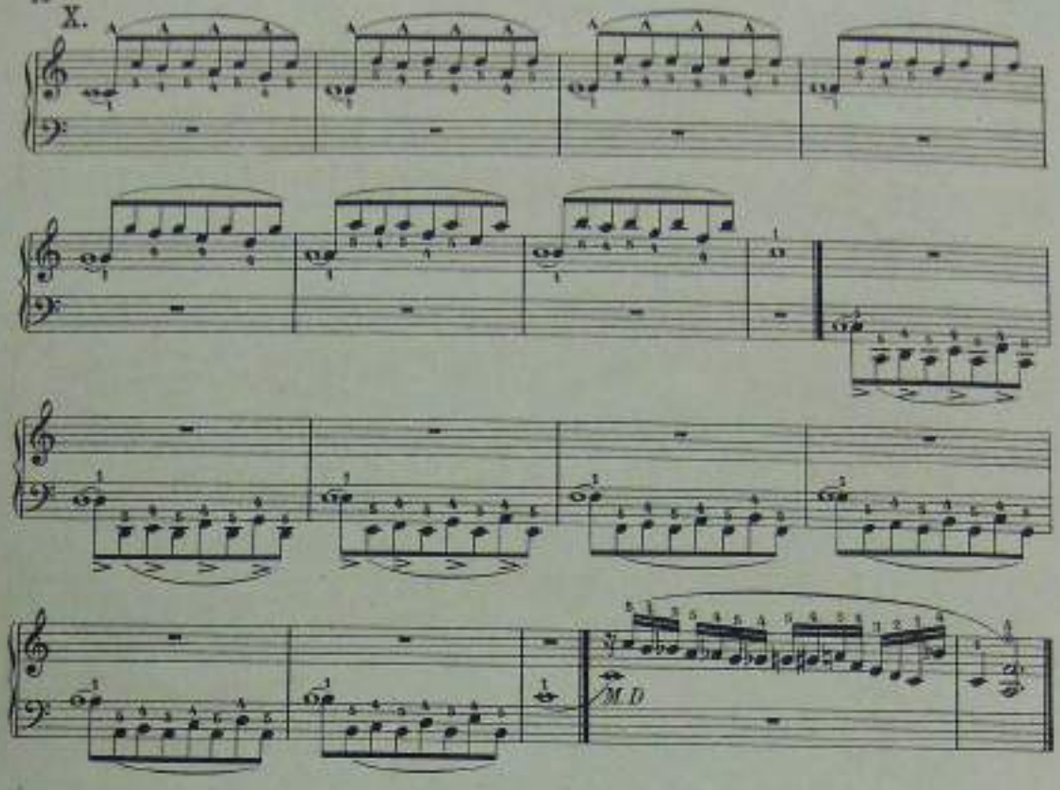
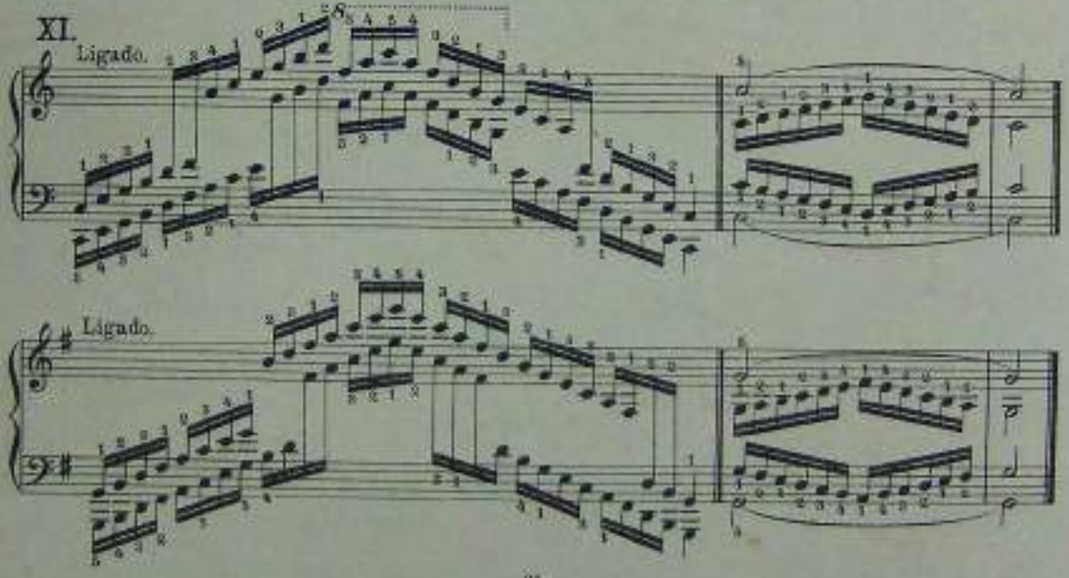


XI.

Ligado.

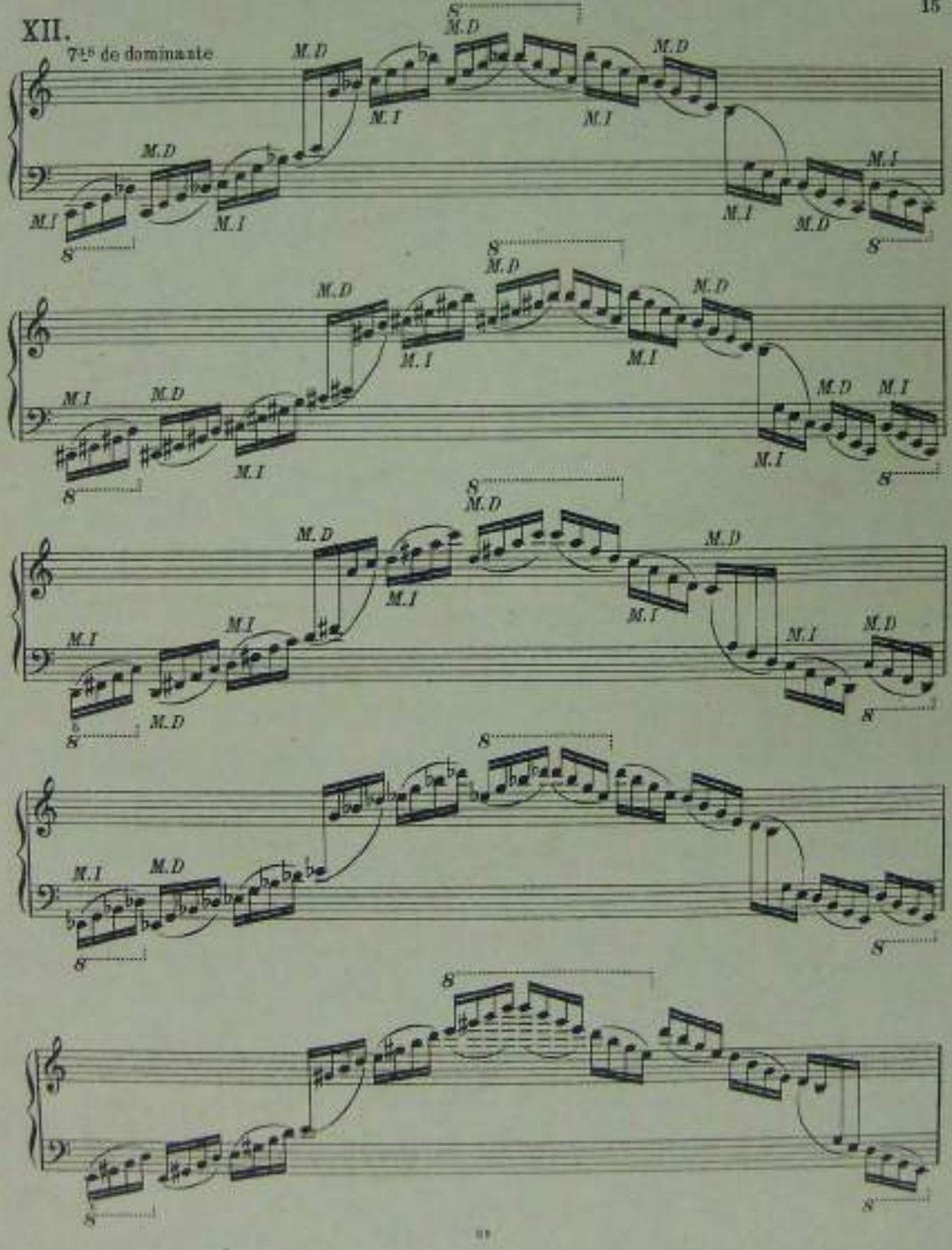


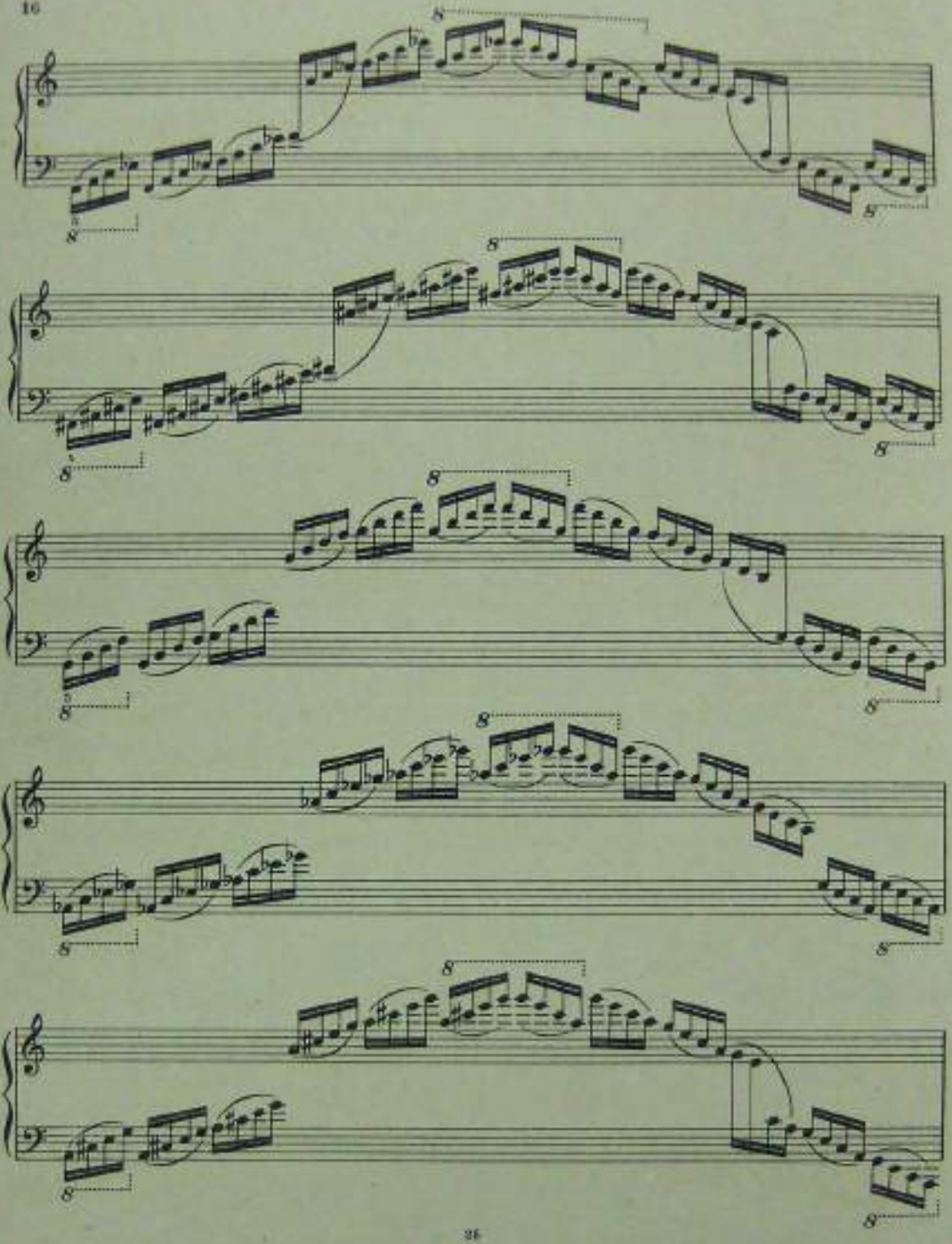
Ligado.

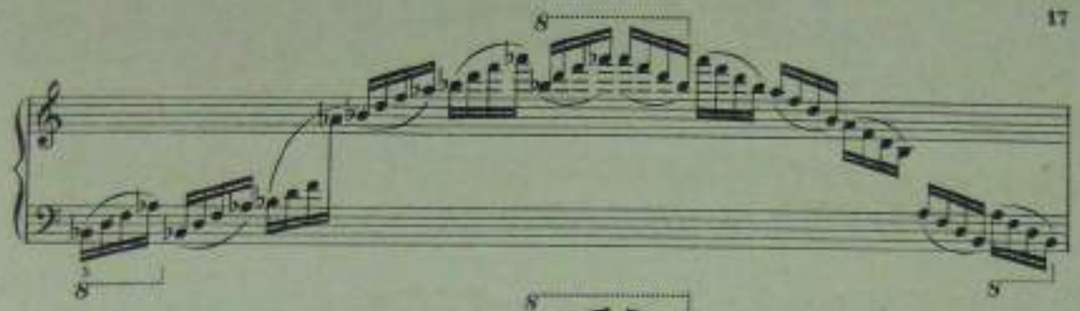
11

XII.

7th de dominante

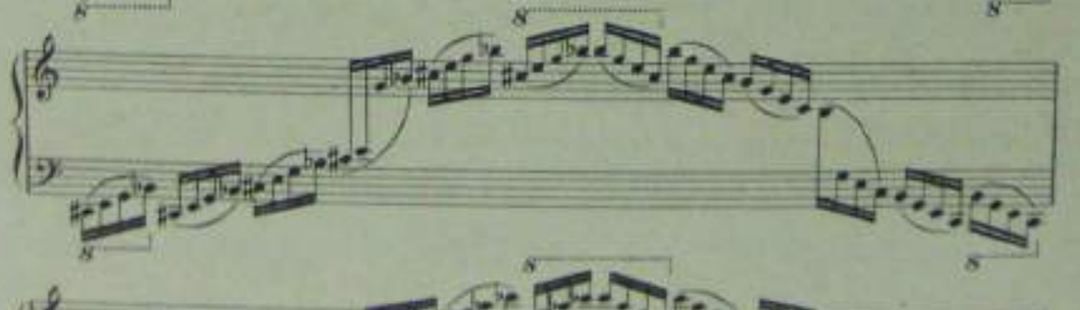


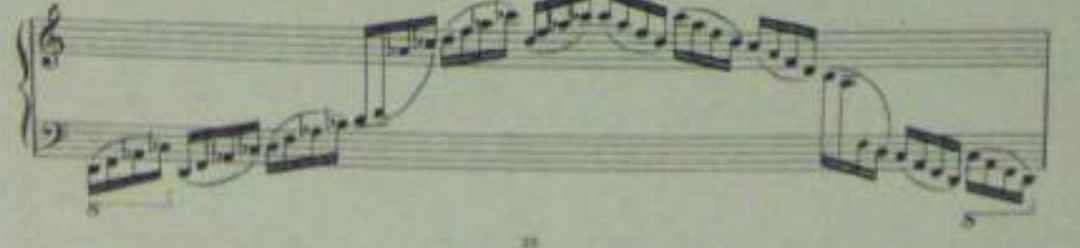


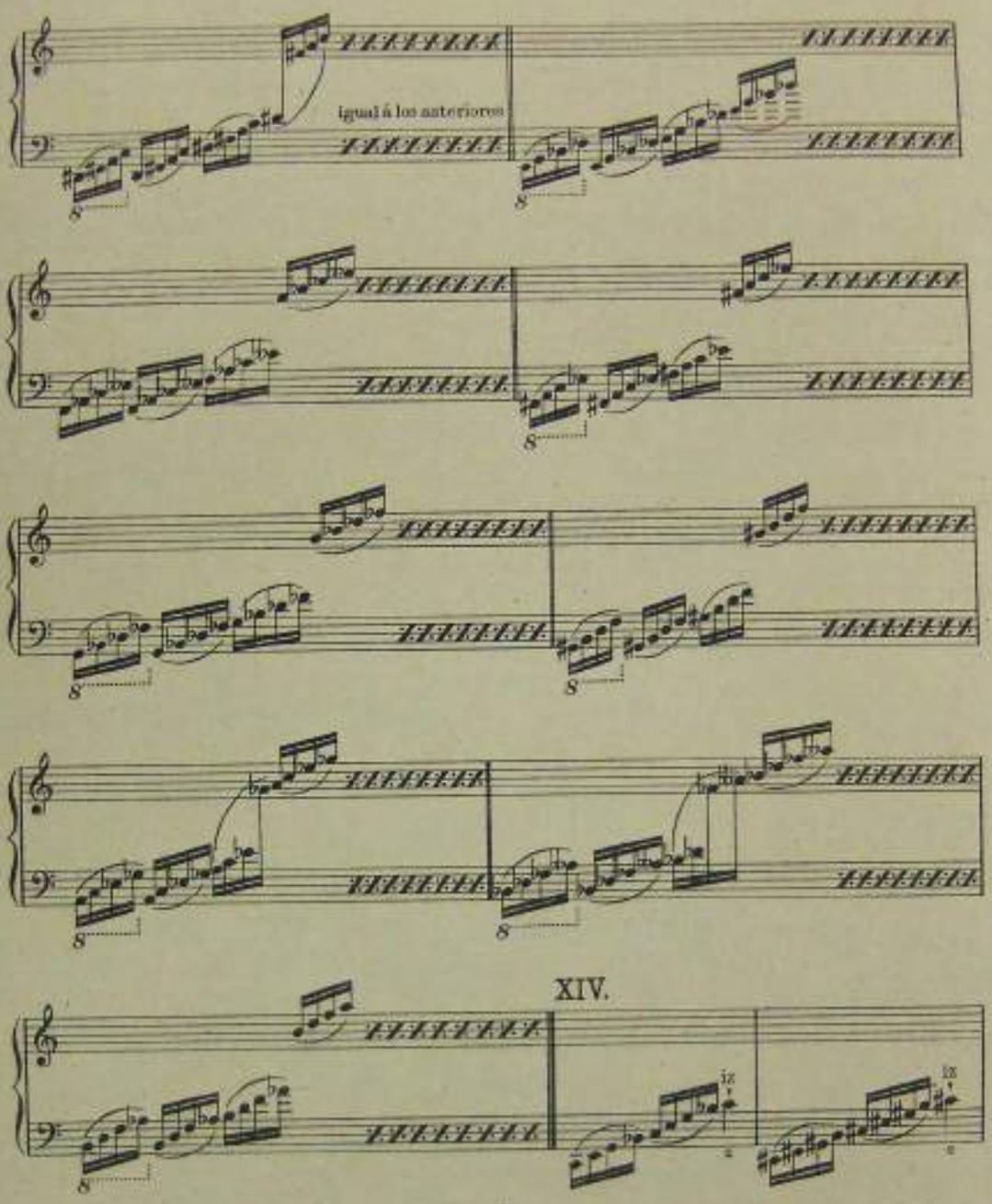


XIII.

7^es diminuées







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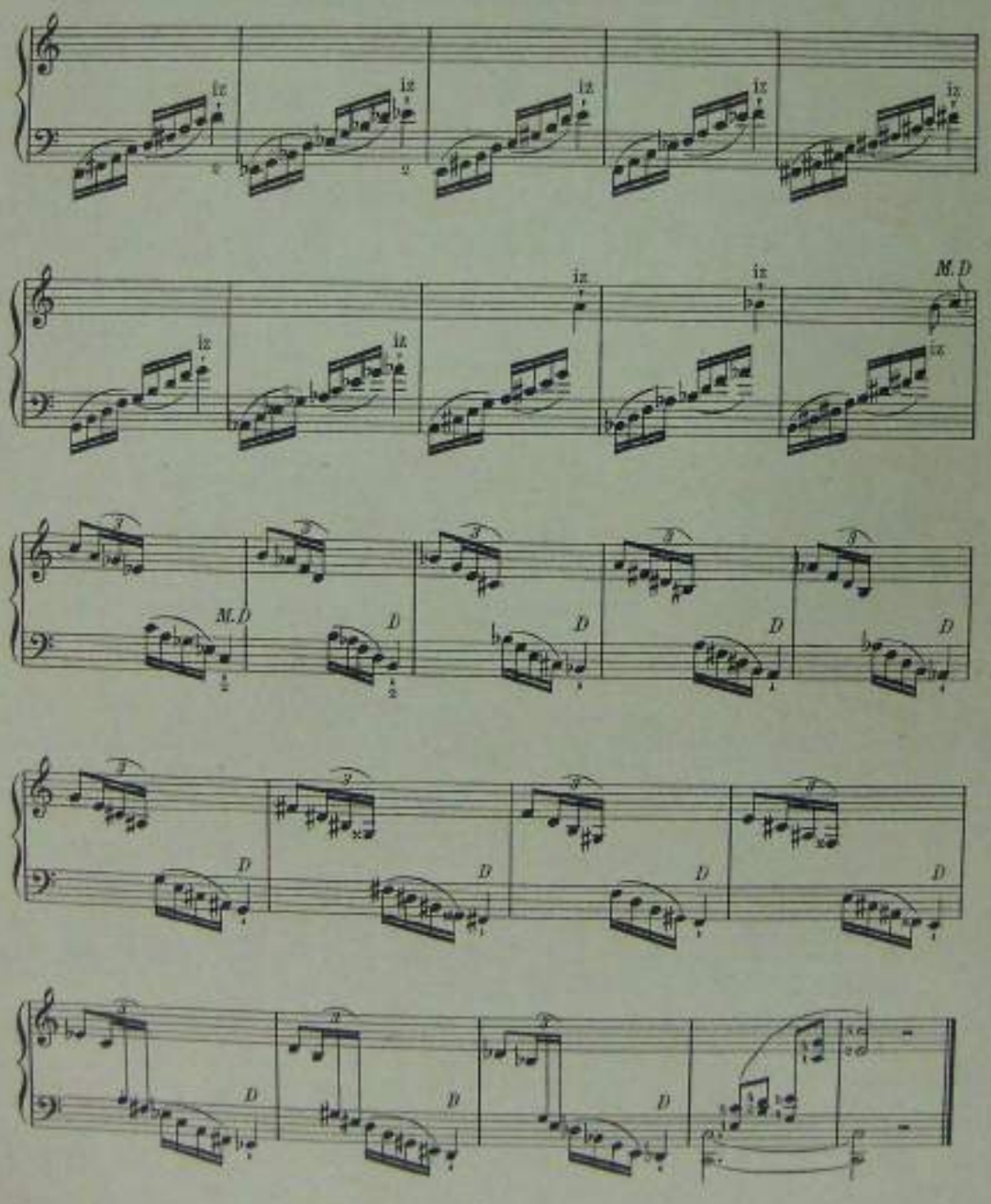
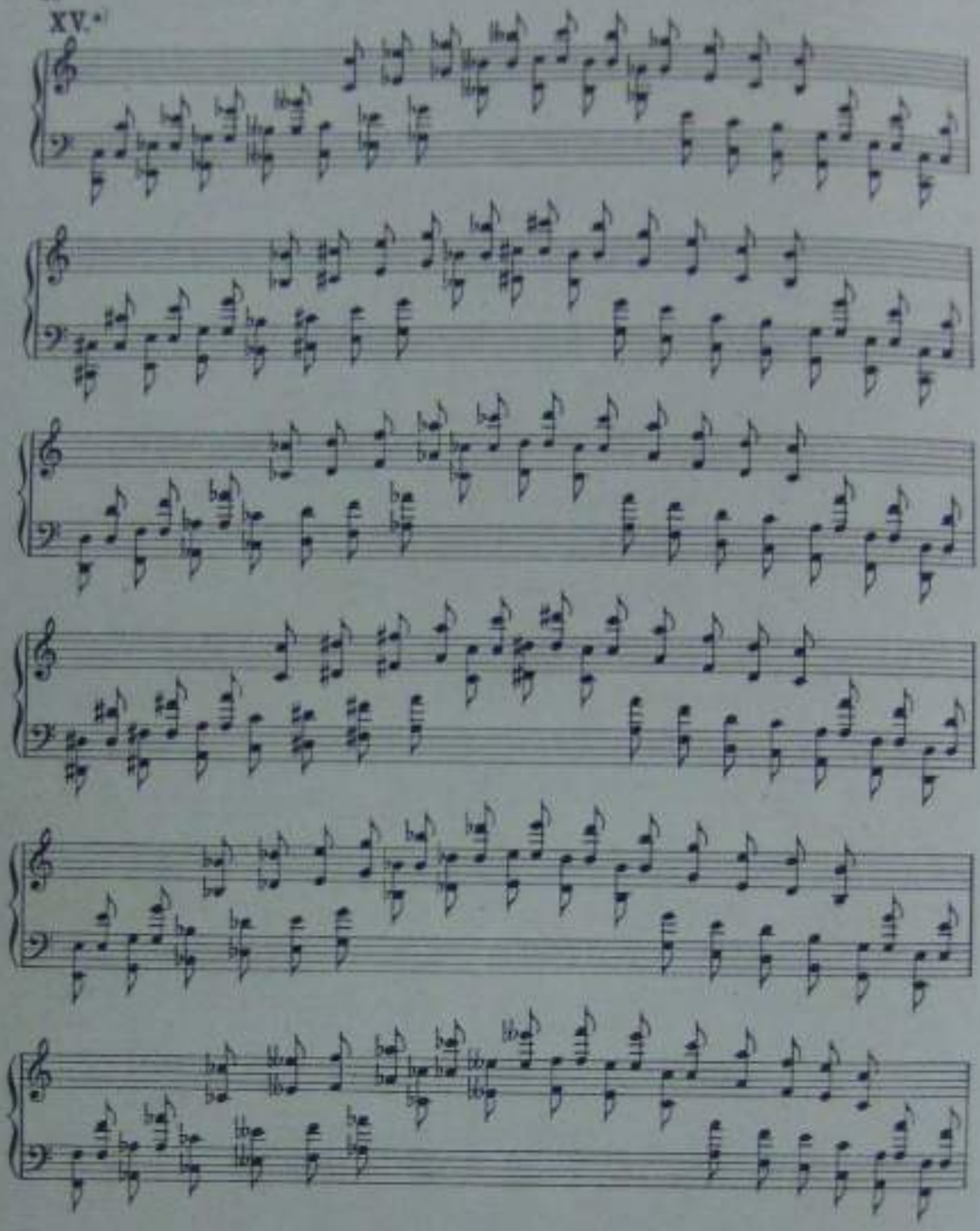

M. D
D

20

XV.ª



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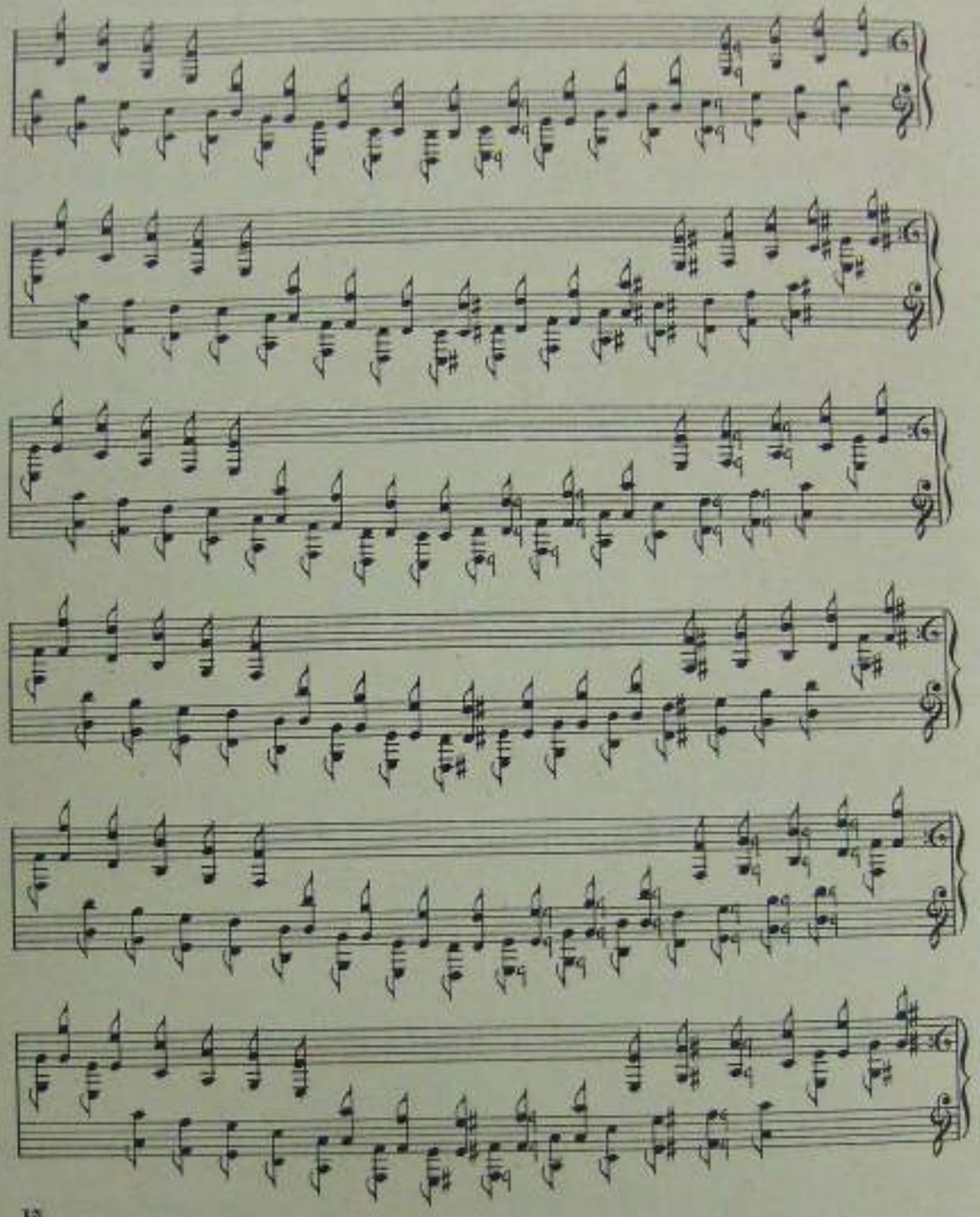

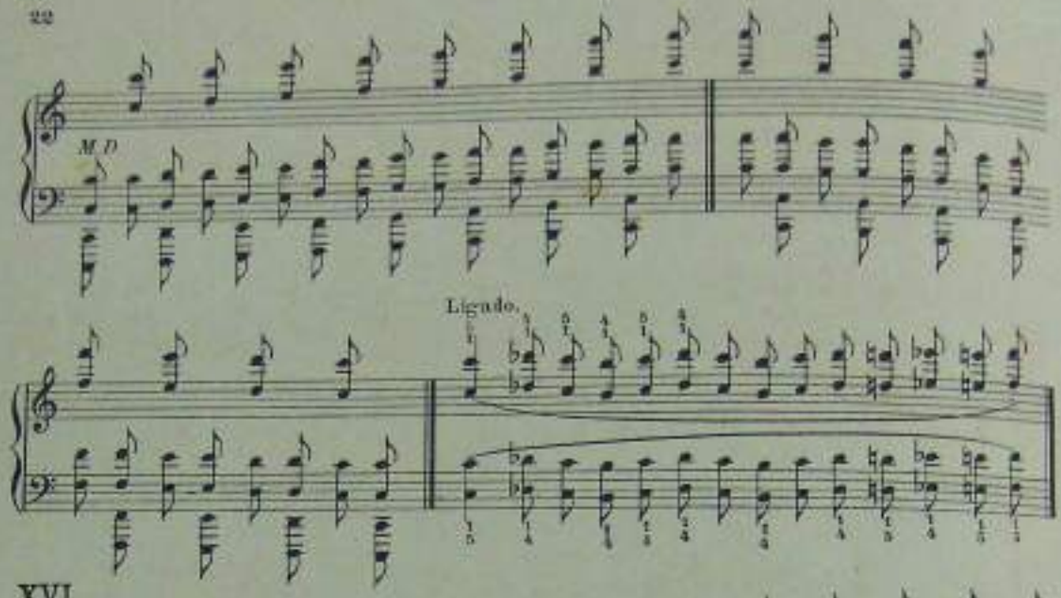

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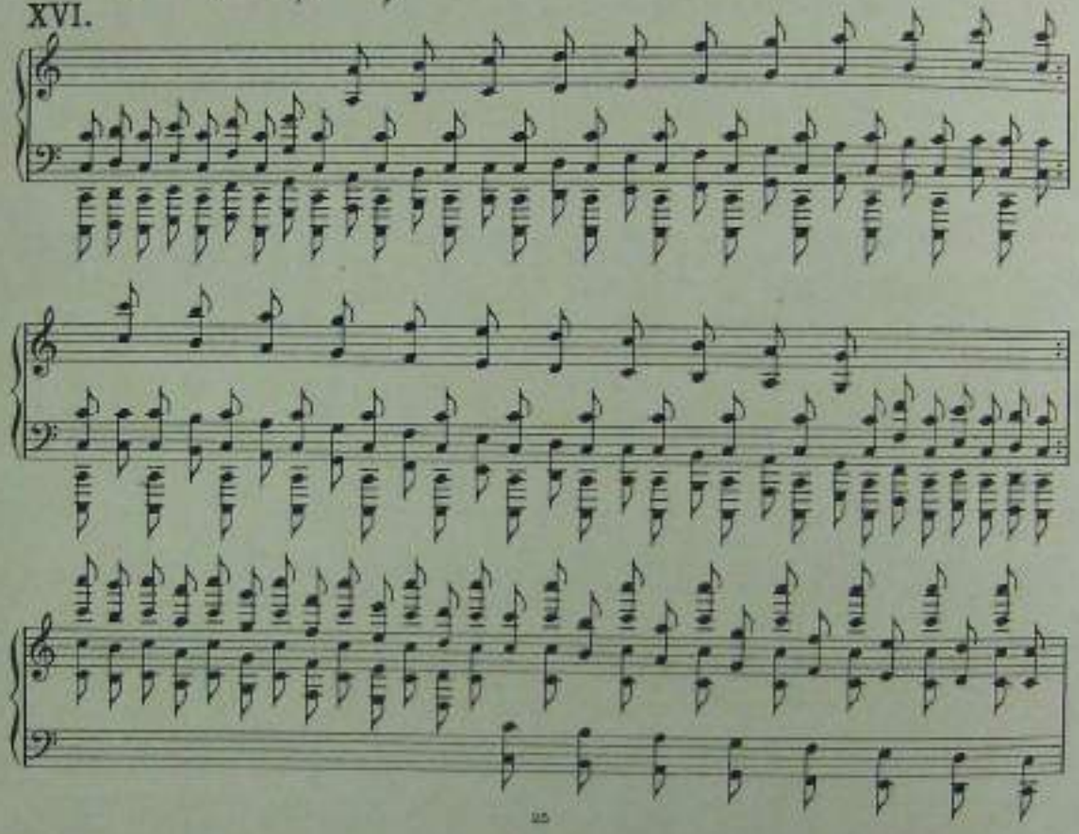

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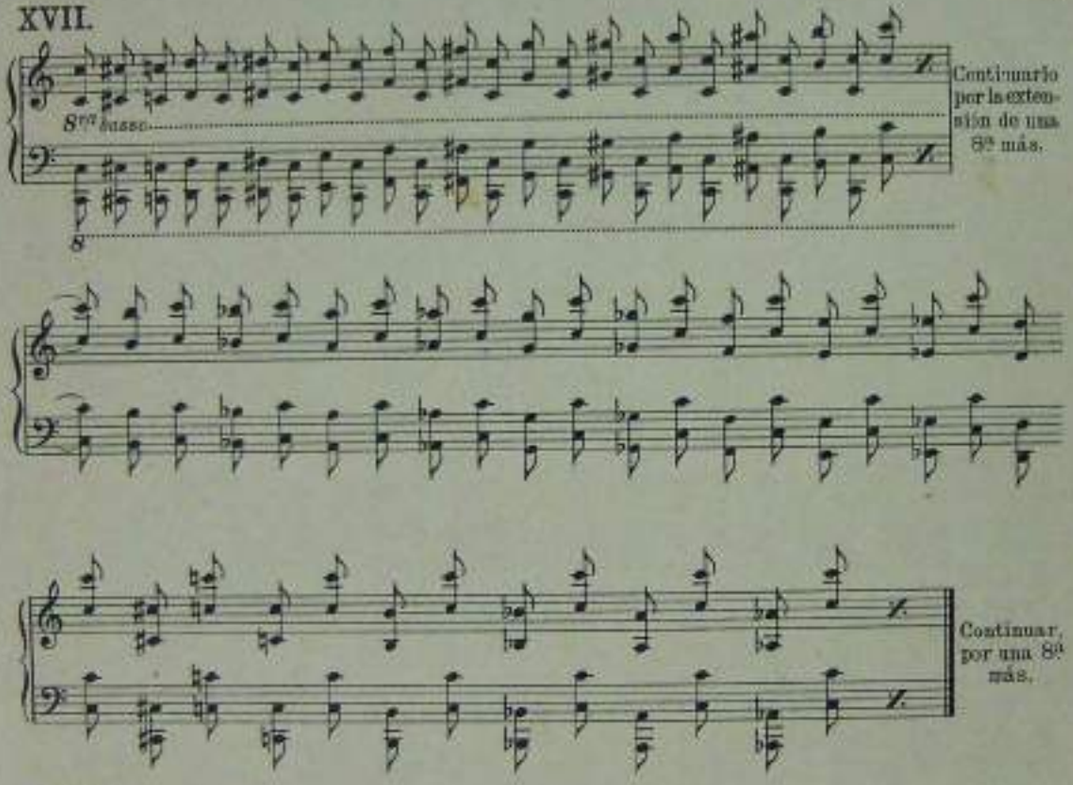
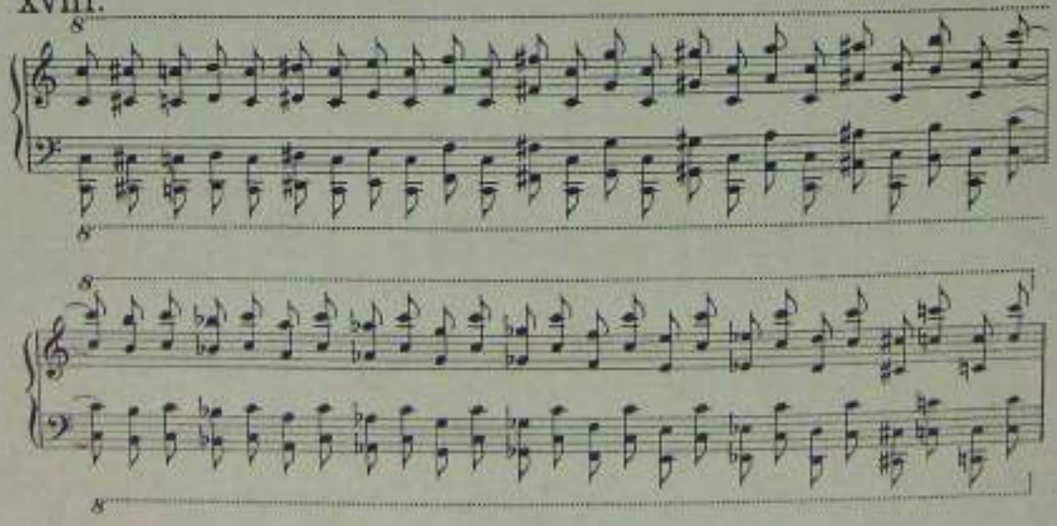

8va bassa
8
Continuarlo por la extensión de una 8ª más.
Continuar, por una 8ª más.

XVIII.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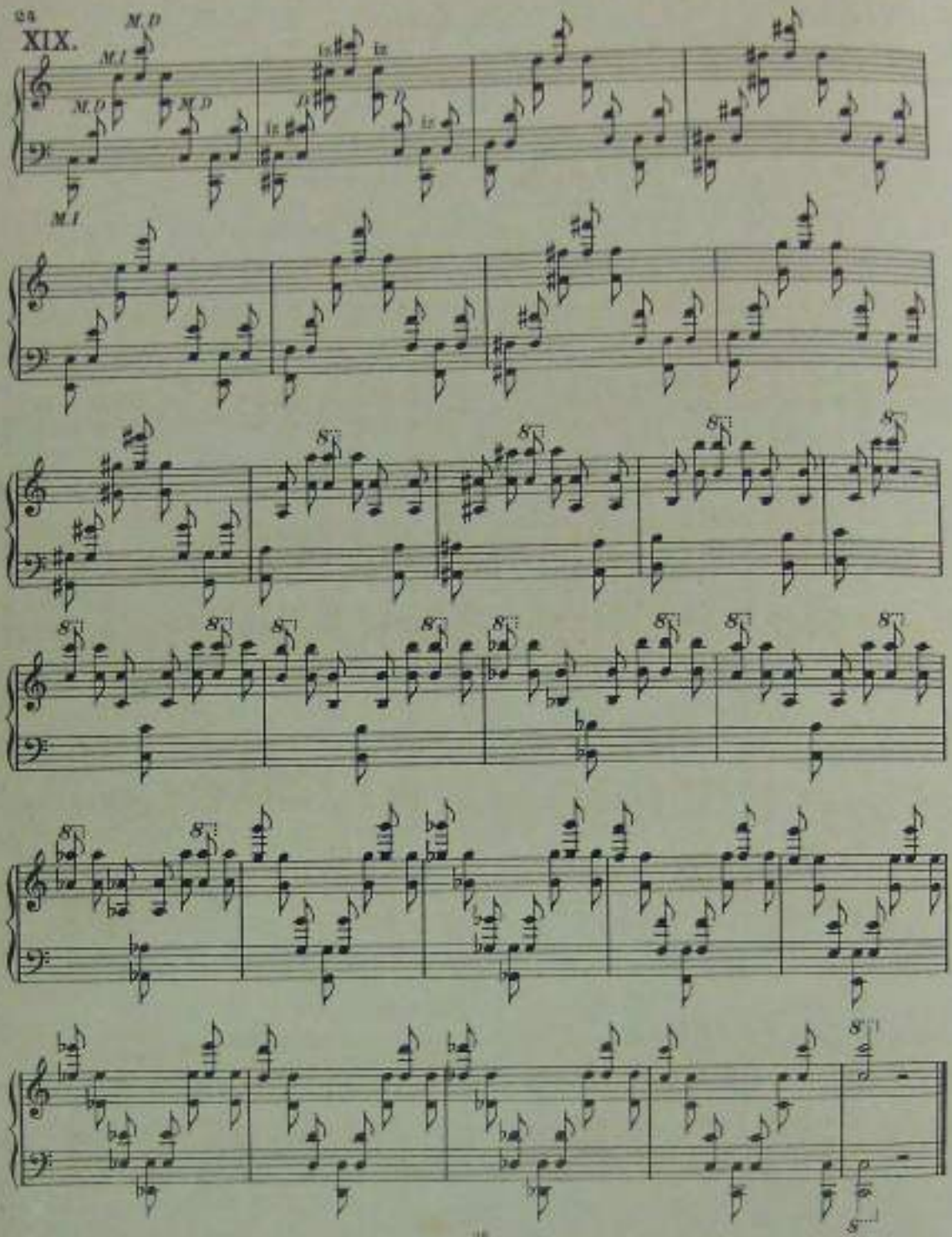
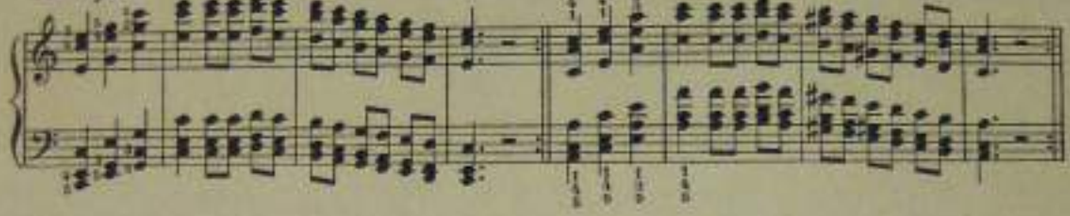
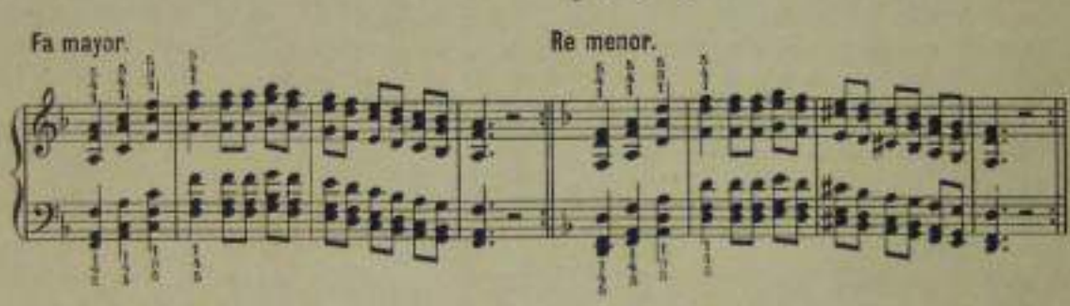


XX.

Do mayor.



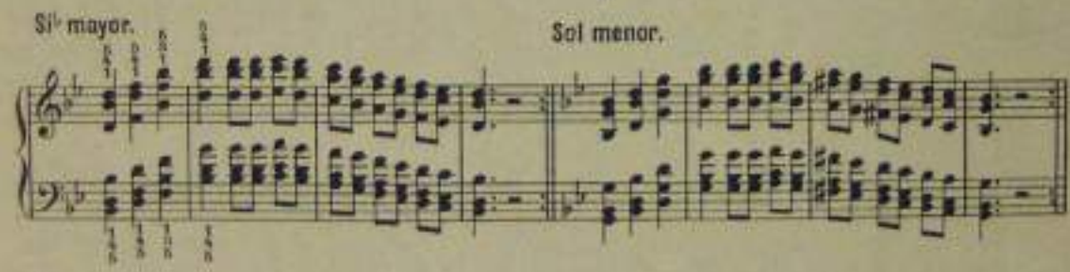
La menor.



Fa mayor.

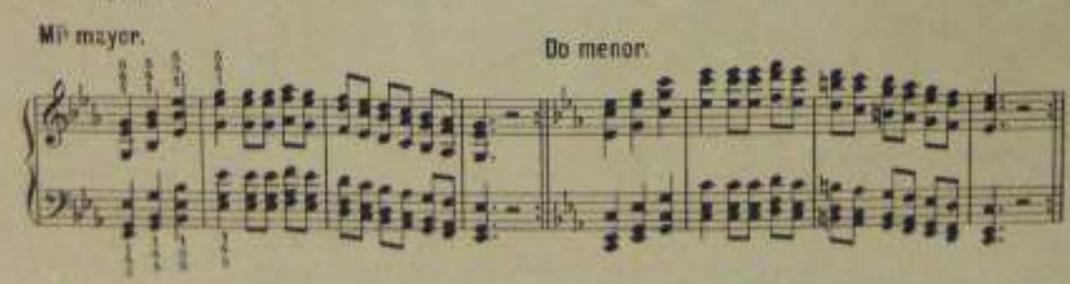
Re menor.

Si♭ mayor.



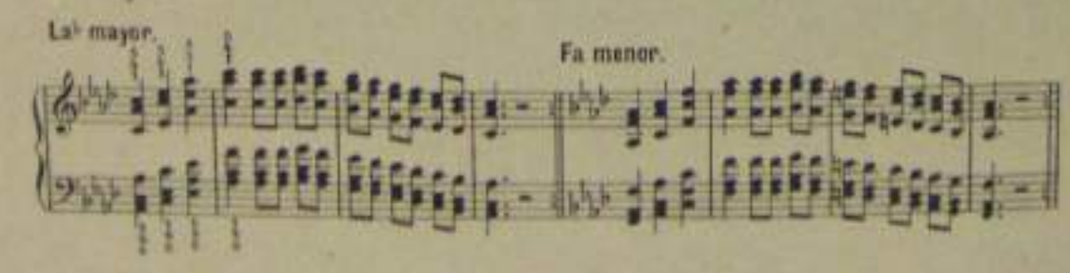
Sol menor.

Mi♭ mayor.



Do menor.

La♭ mayor.



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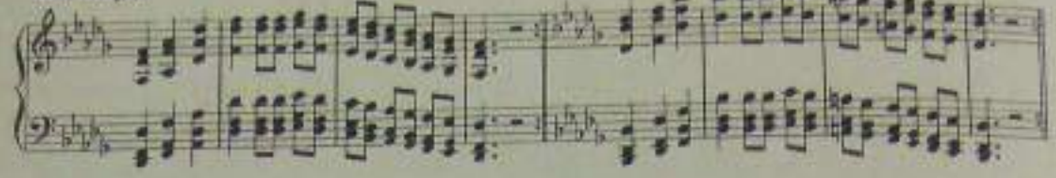

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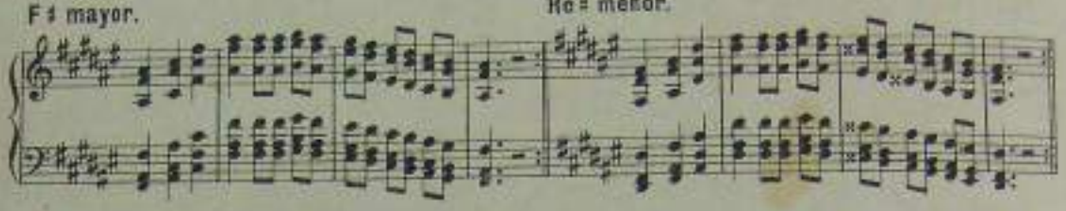

Re♯ menor.

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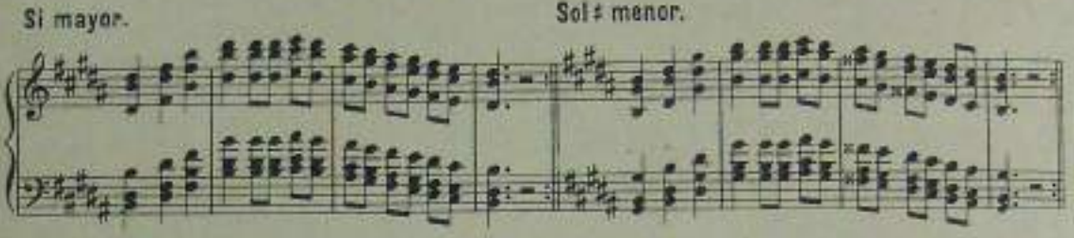

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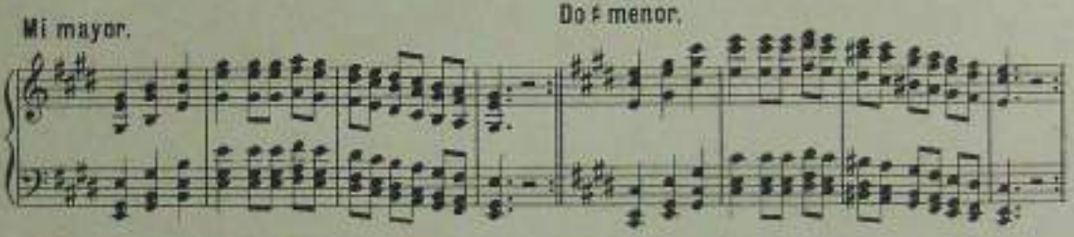
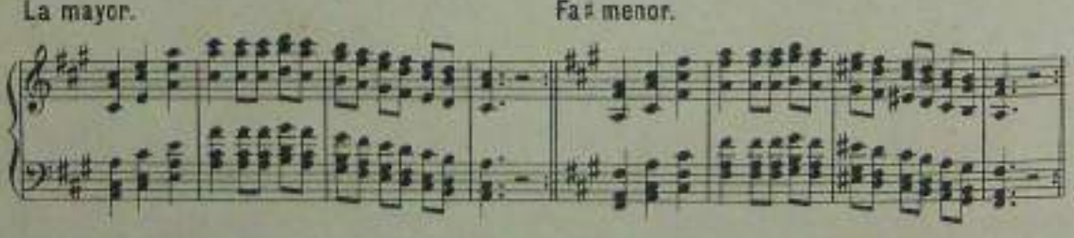
Mi mayor.



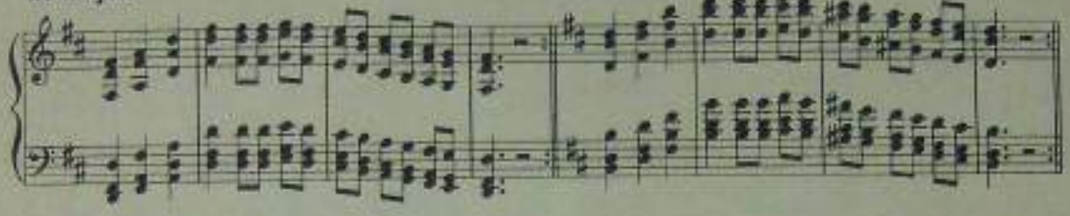
Do♯ menor.

La mayor.



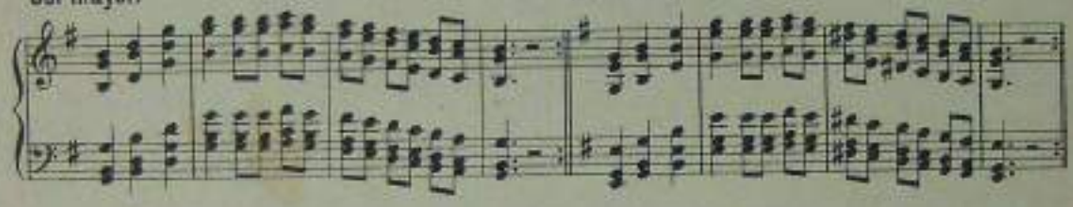
Fa♯ menor.

Re mayor.



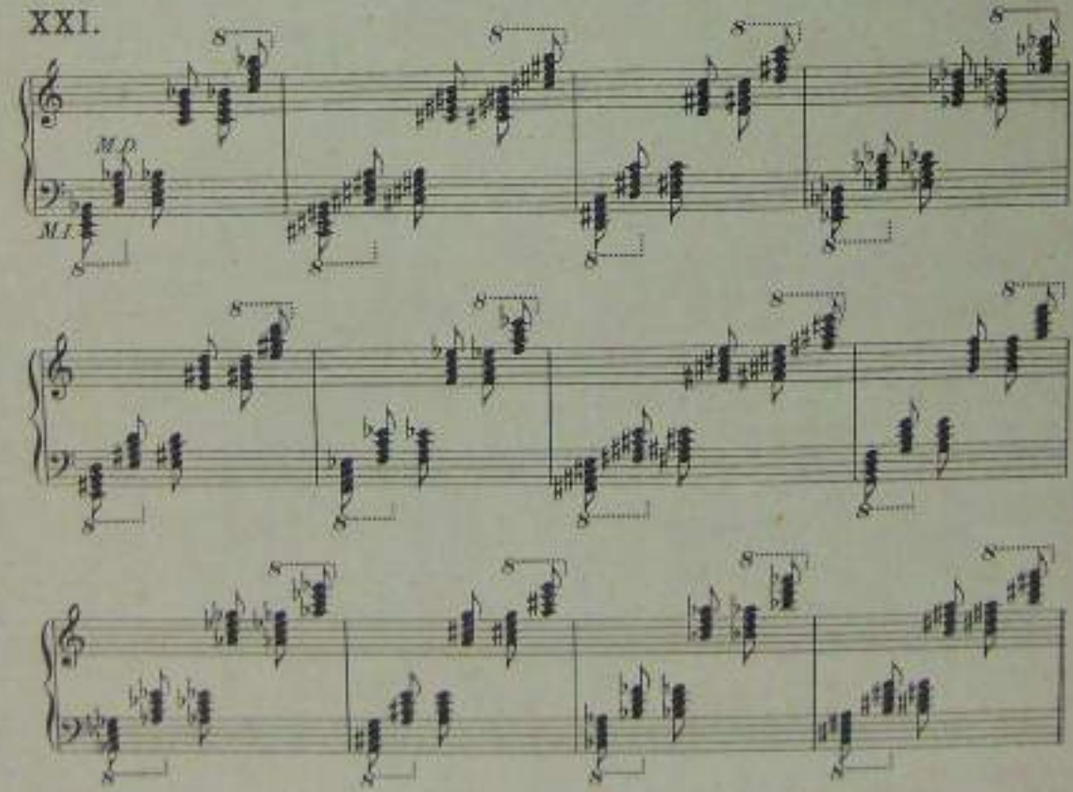
Si menor.

Sol mayor.



Mi menor.

XXI.



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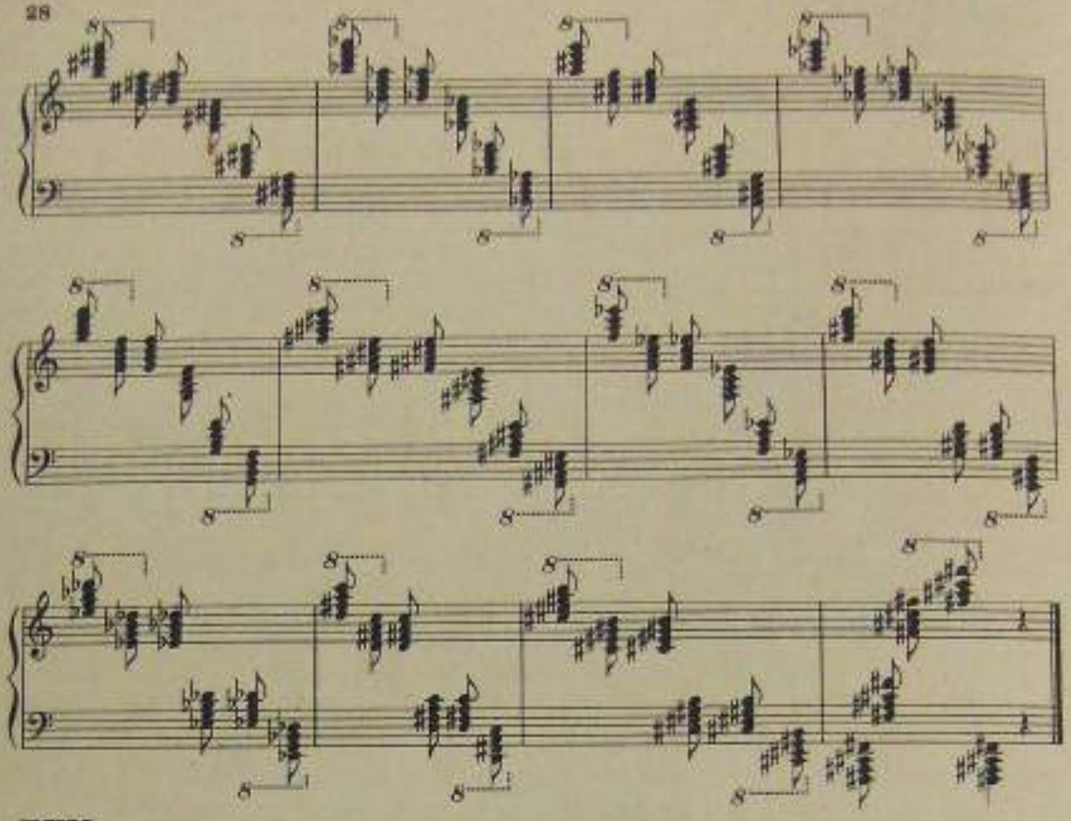
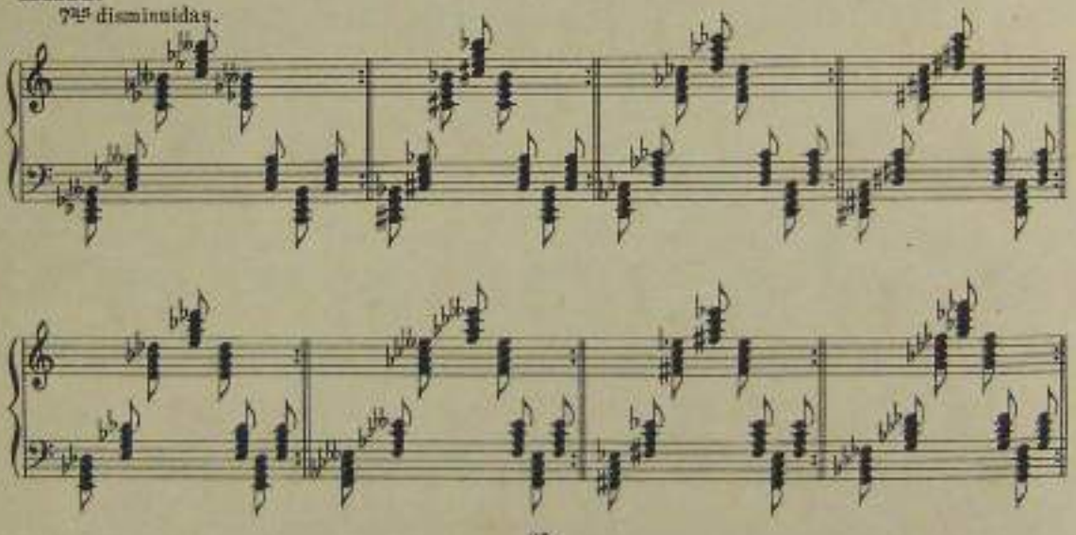
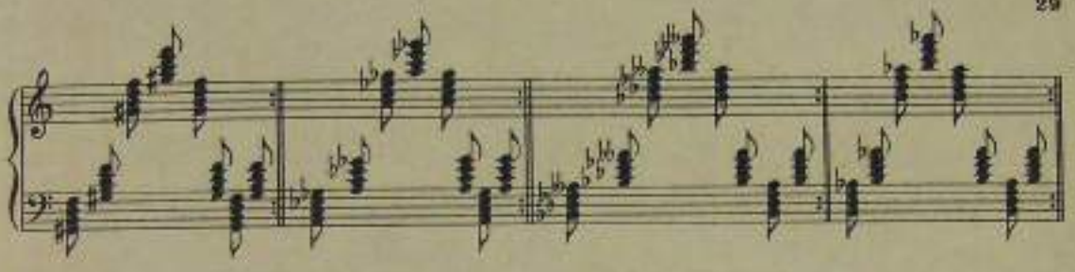


XXII.

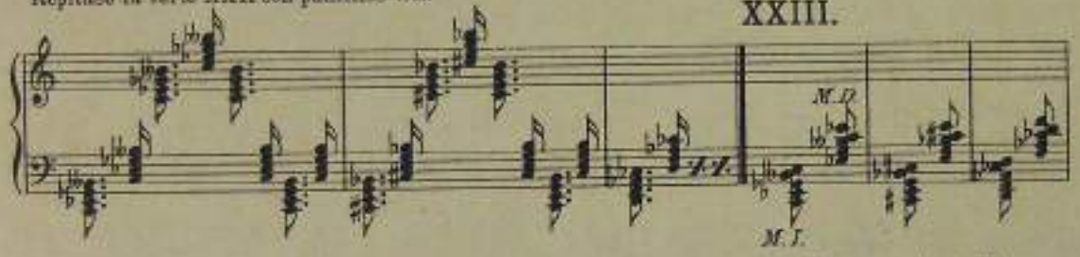
7as disminuidas.



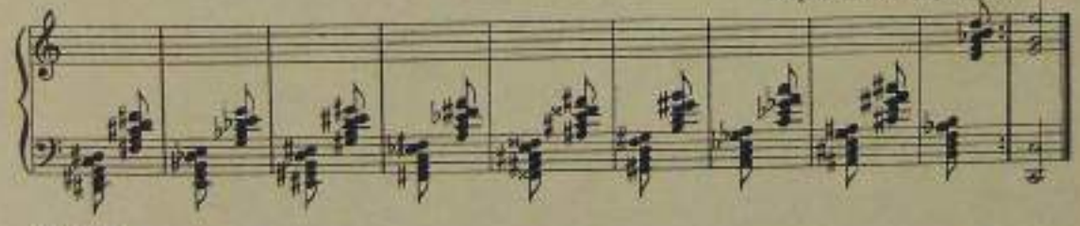


Repítase la serie XXII con puntillos V.G.

XXIII.

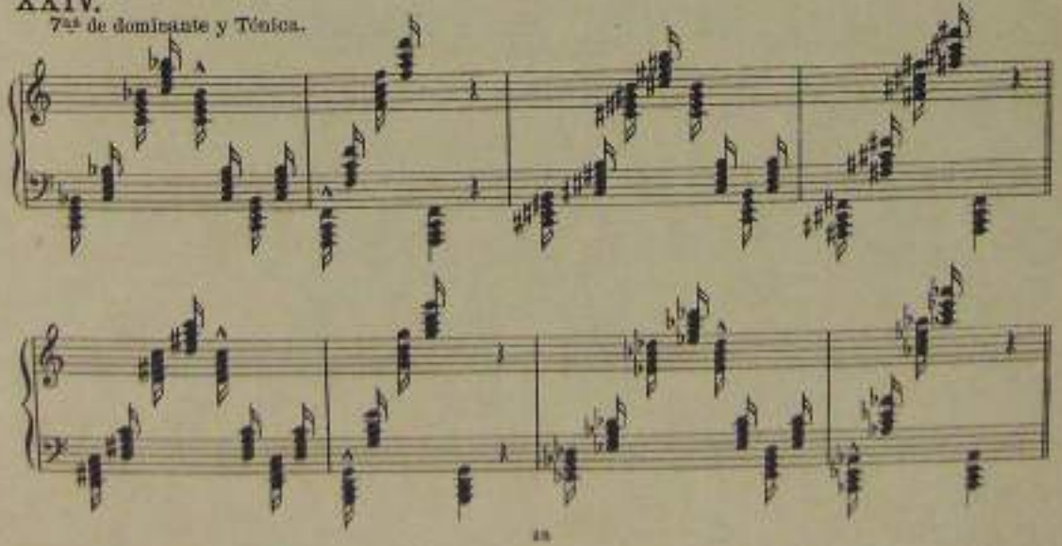


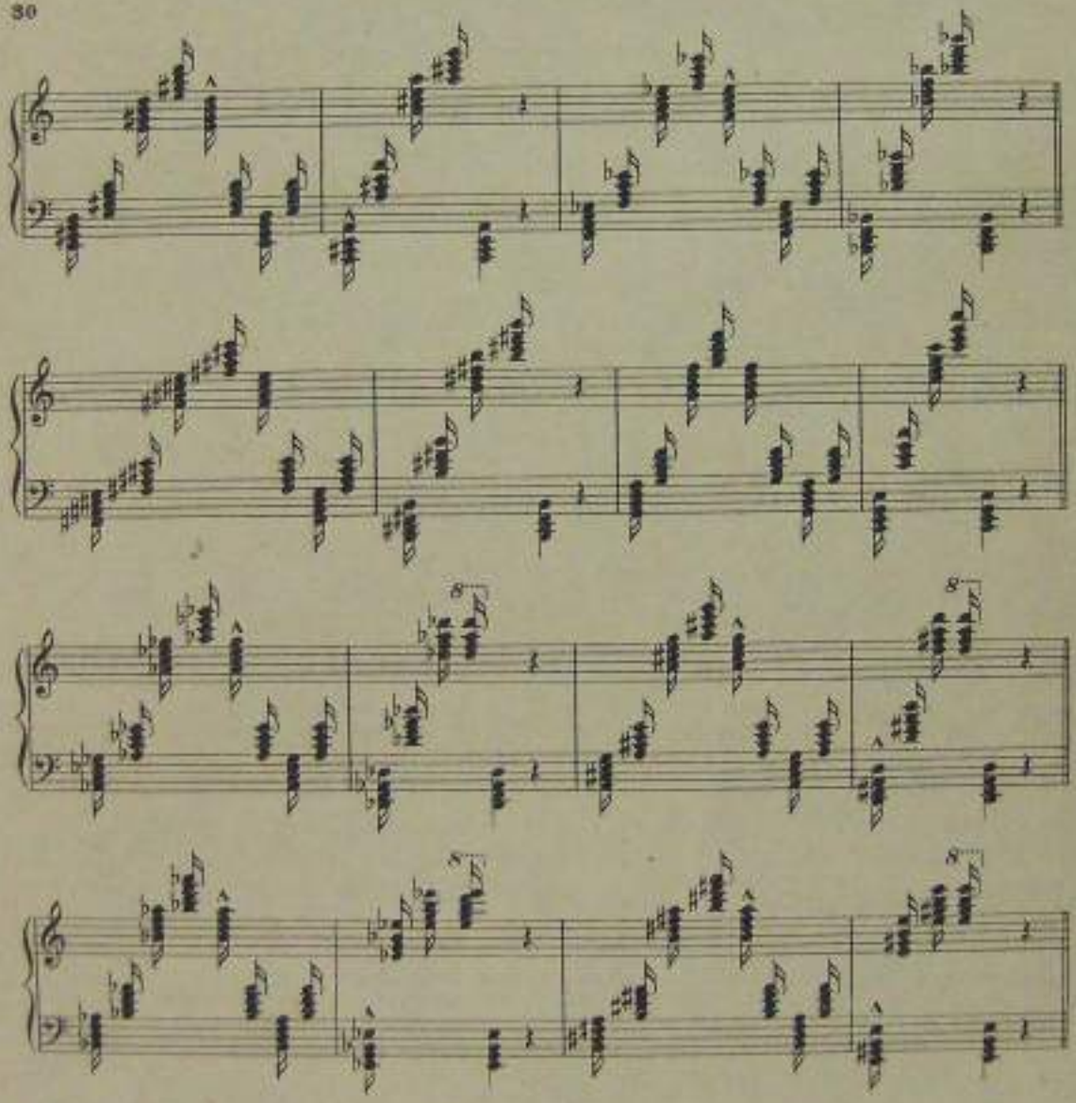
Repítase con el puntillo.



XXIV.

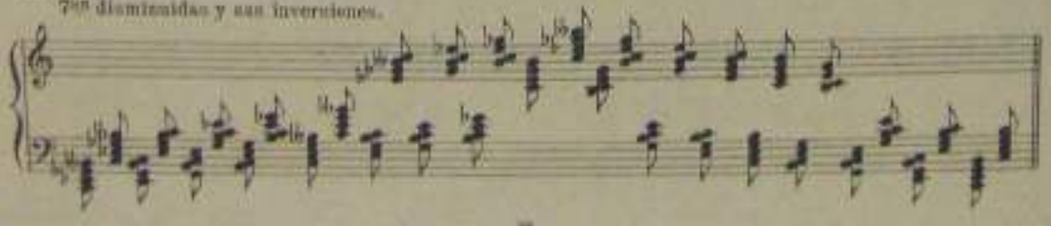
7as de dominante y Tónica.

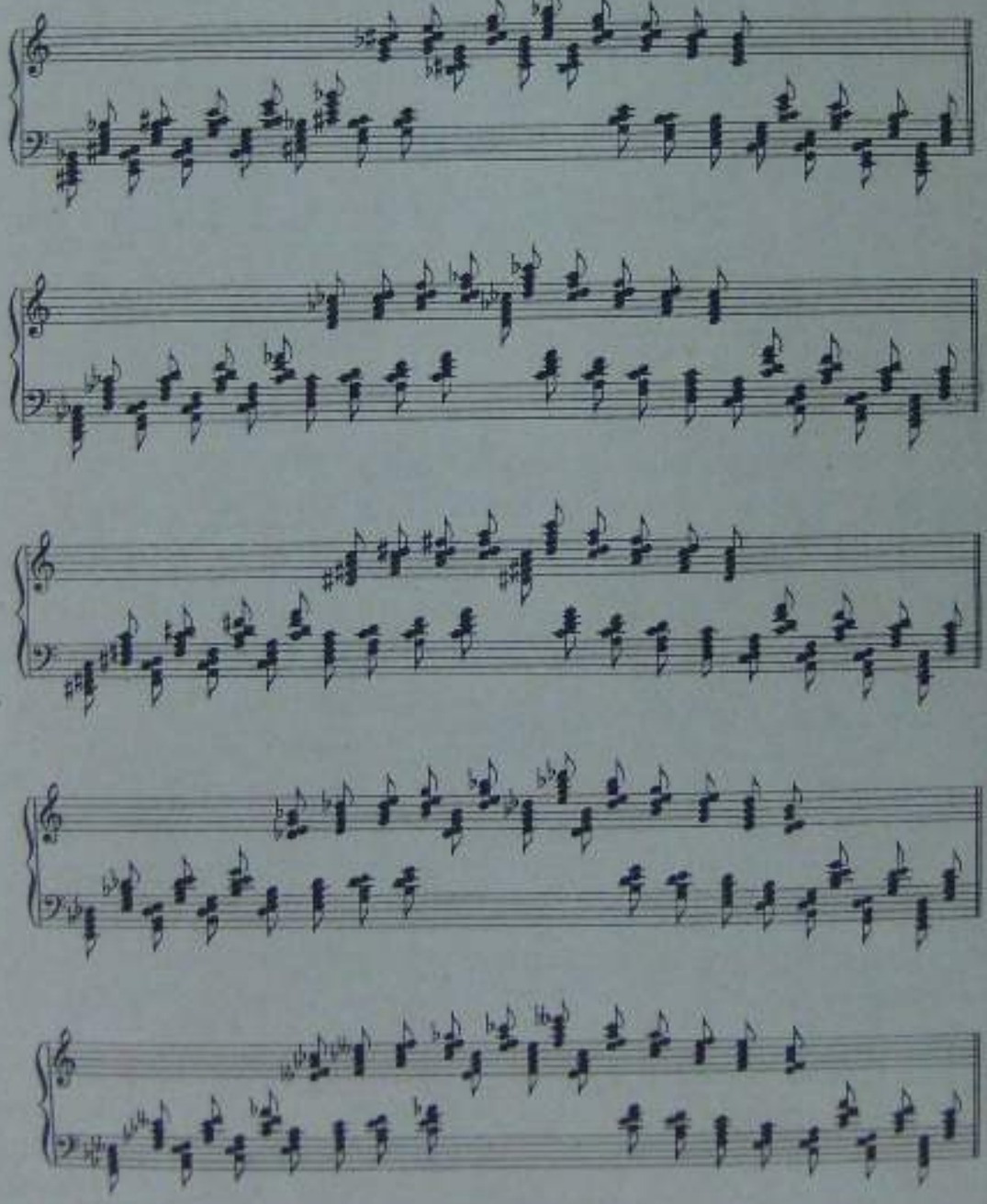


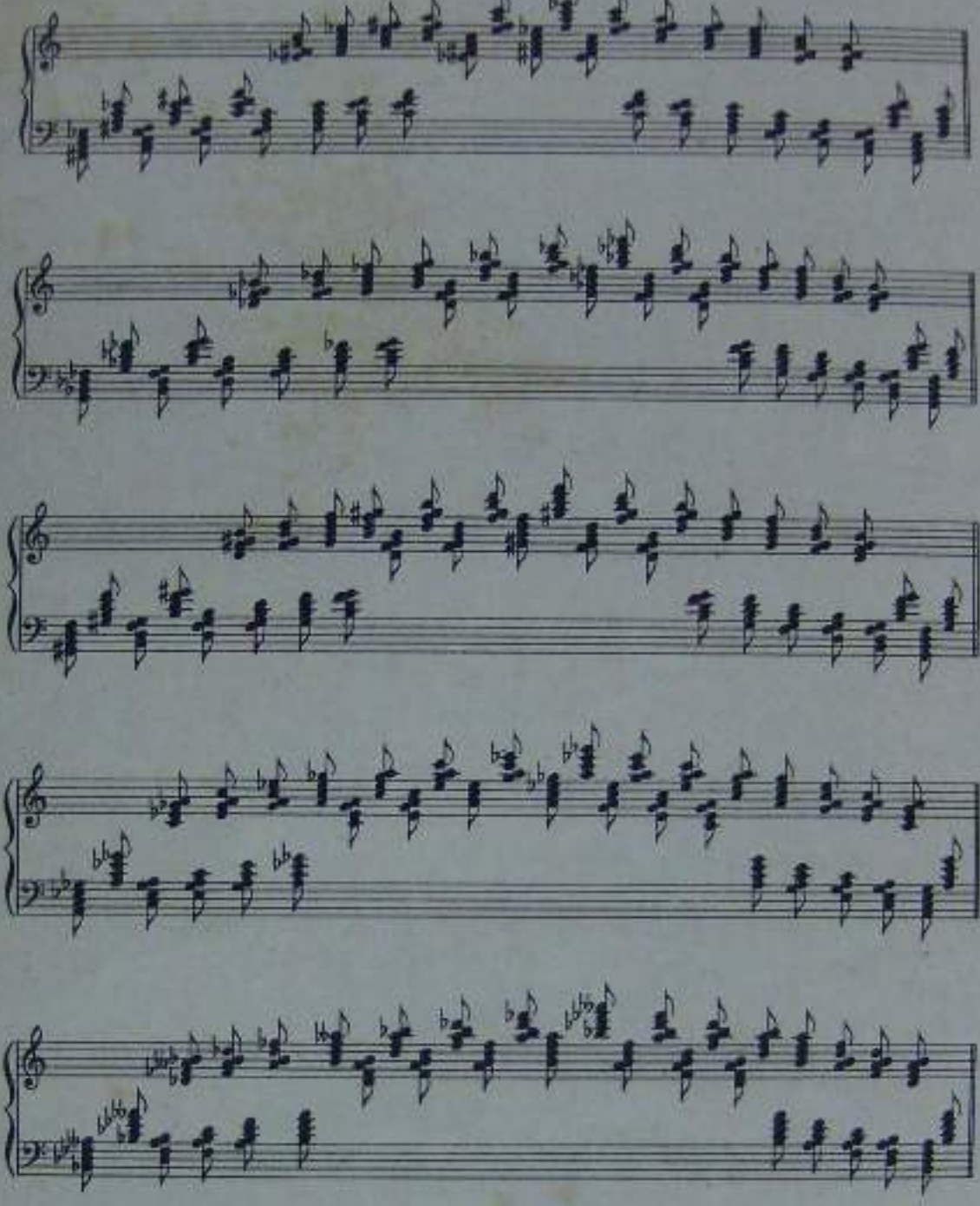


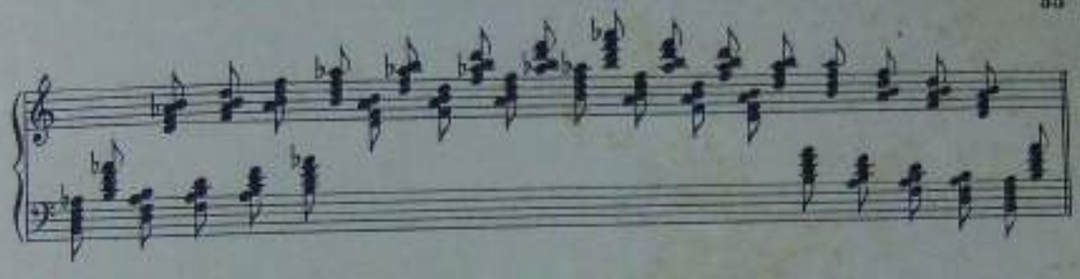
XXV.

7as disminuidas y sus inversiones.



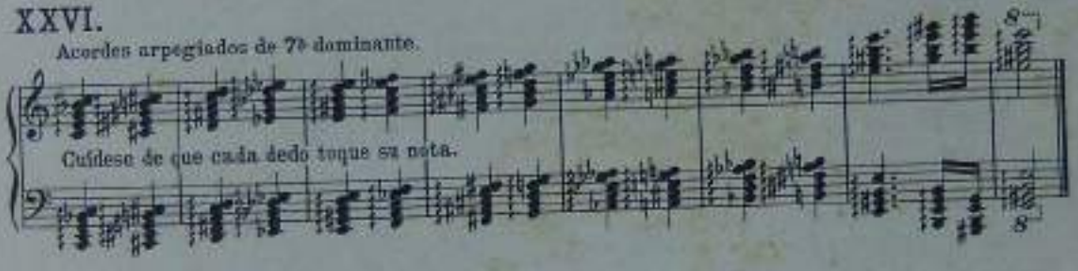






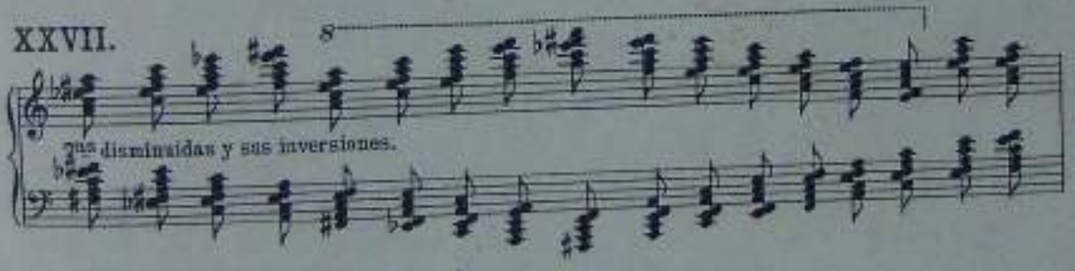
XXVI.

Acordes arpegiados de 7ª dominante.

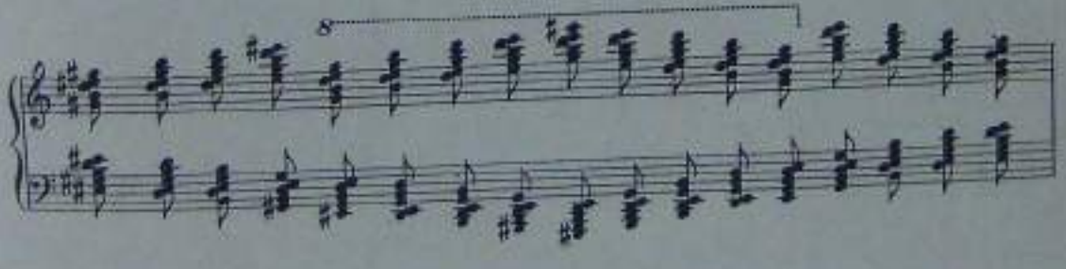


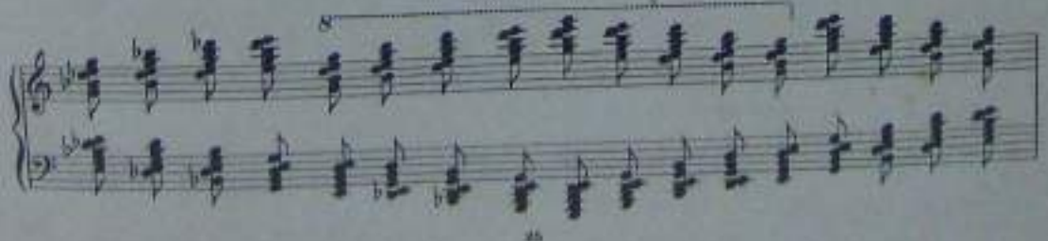
Cuídese de que cada dedo toque su nota.

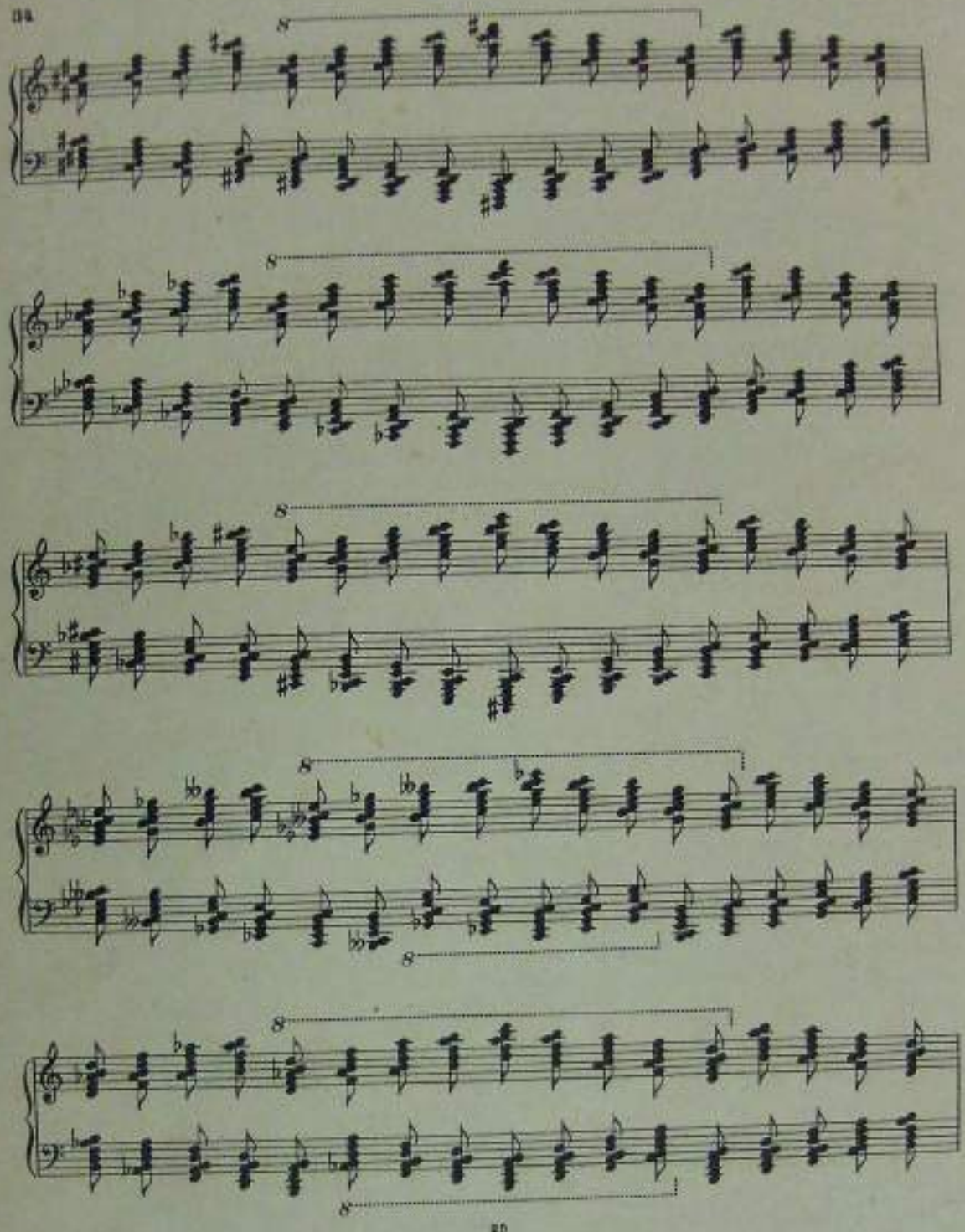
XXVII.

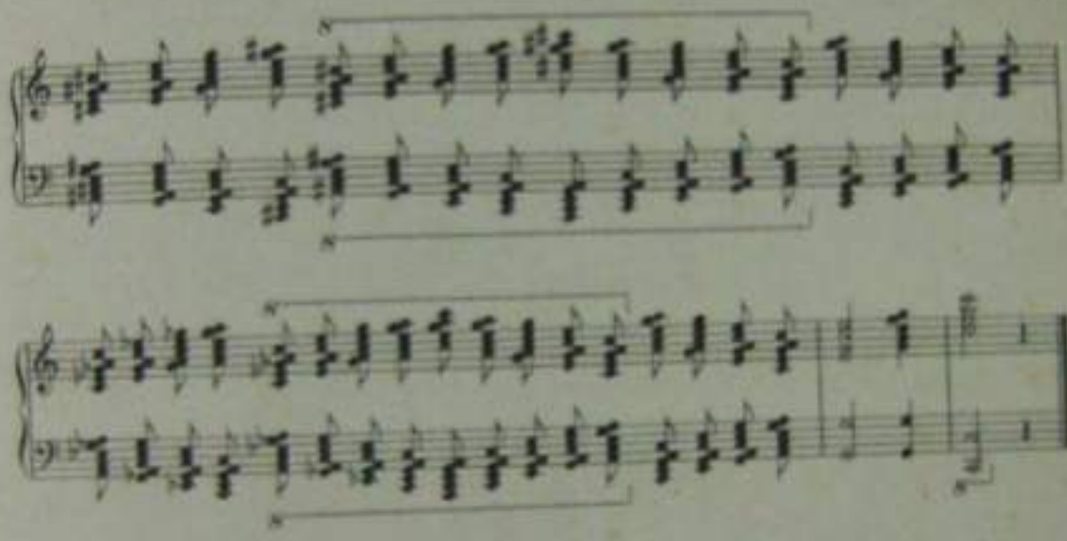
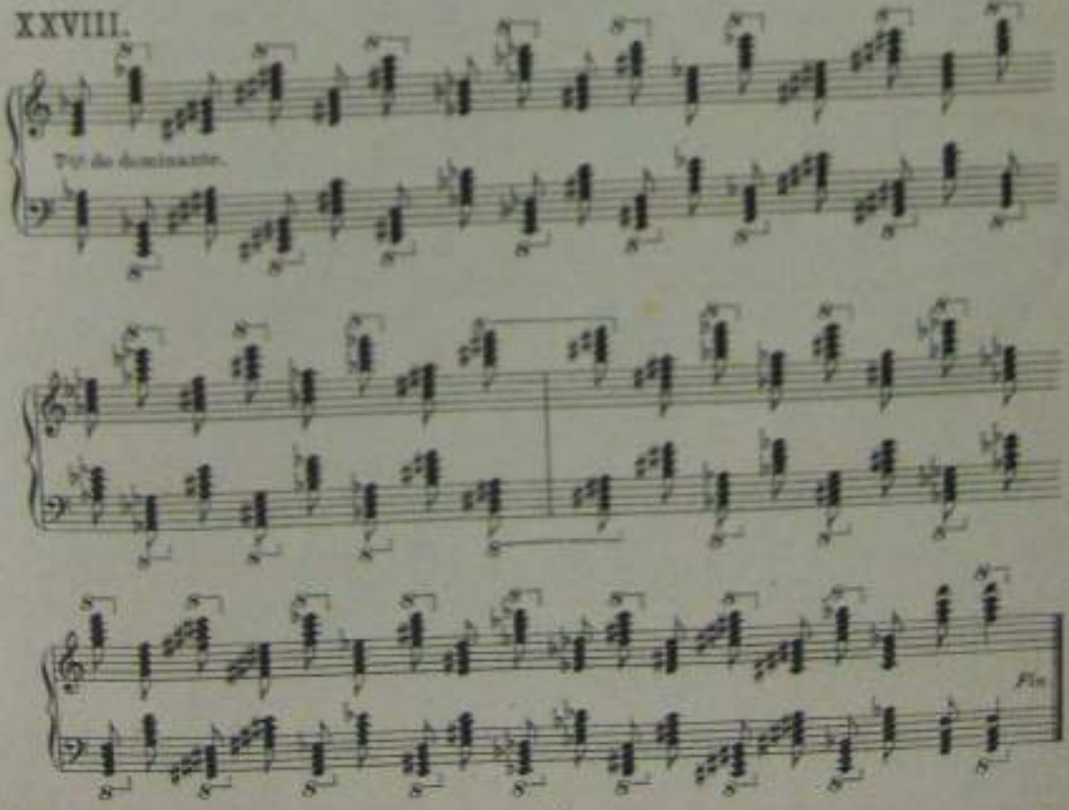


7as disminuidas y sus inversiones.









XXVIII.